FIEND OR SAINT? THE SAGA OF A 'WRONG MAN' KILLER

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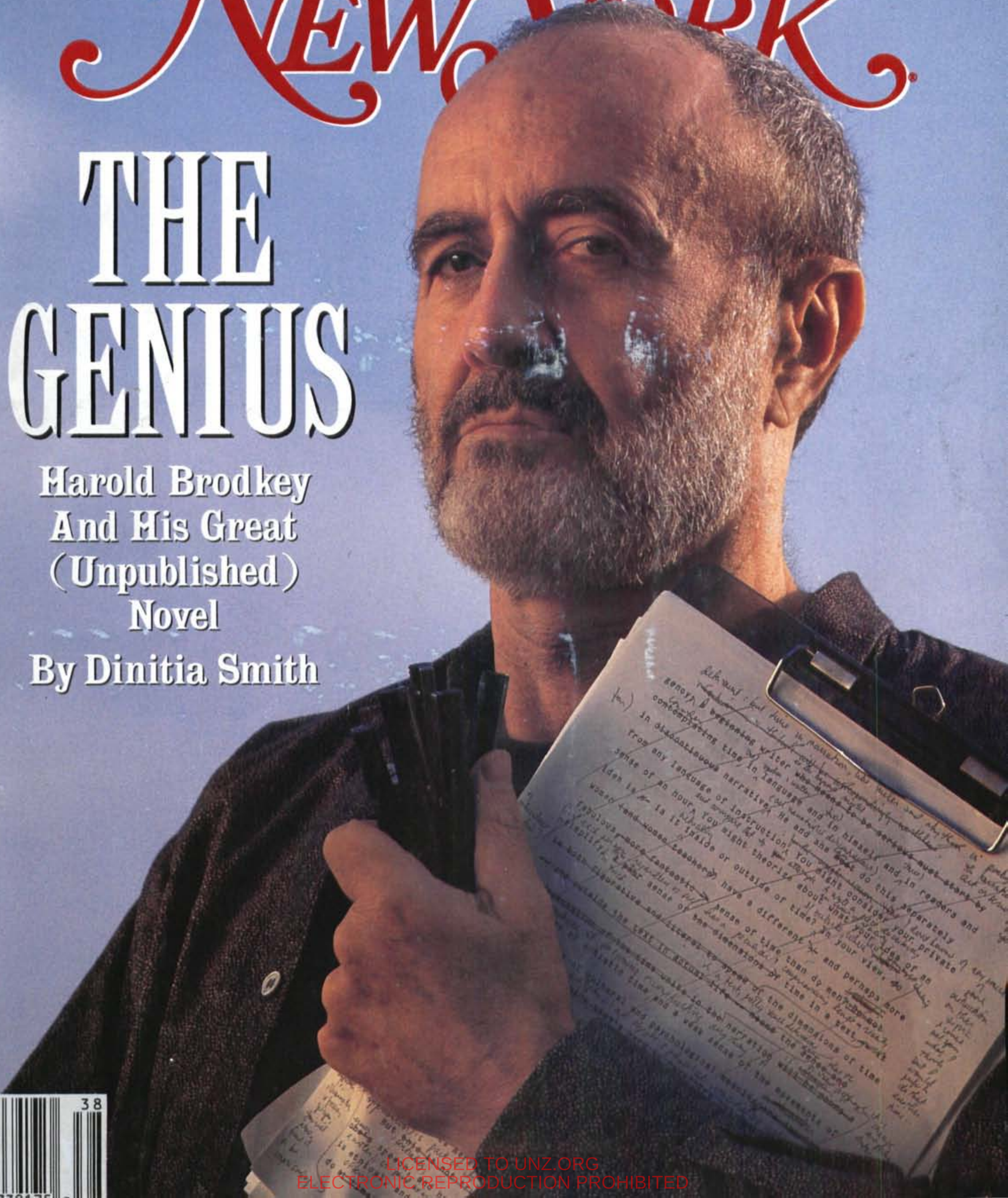

THE GENIUS

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By Dinitia Smith

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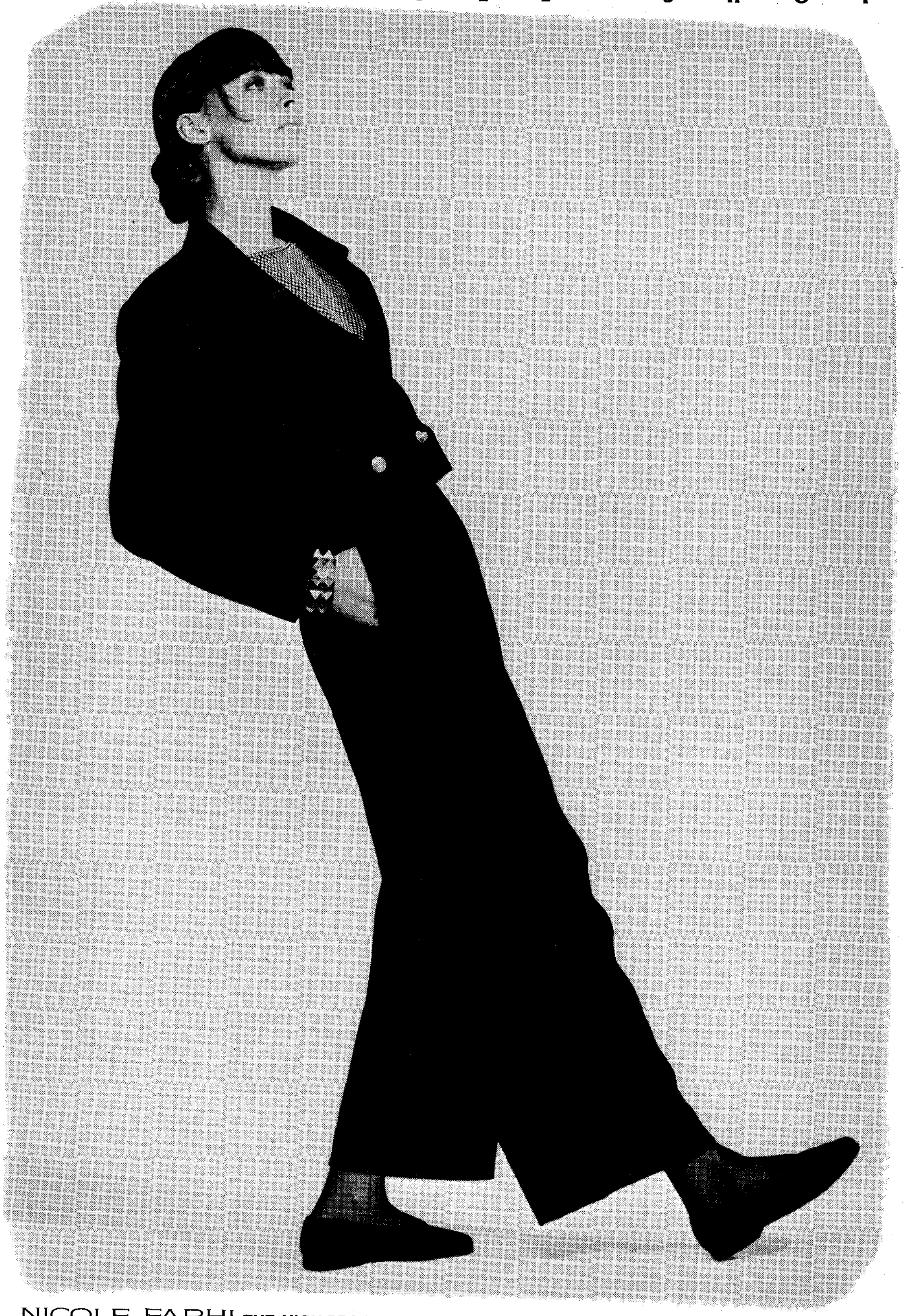

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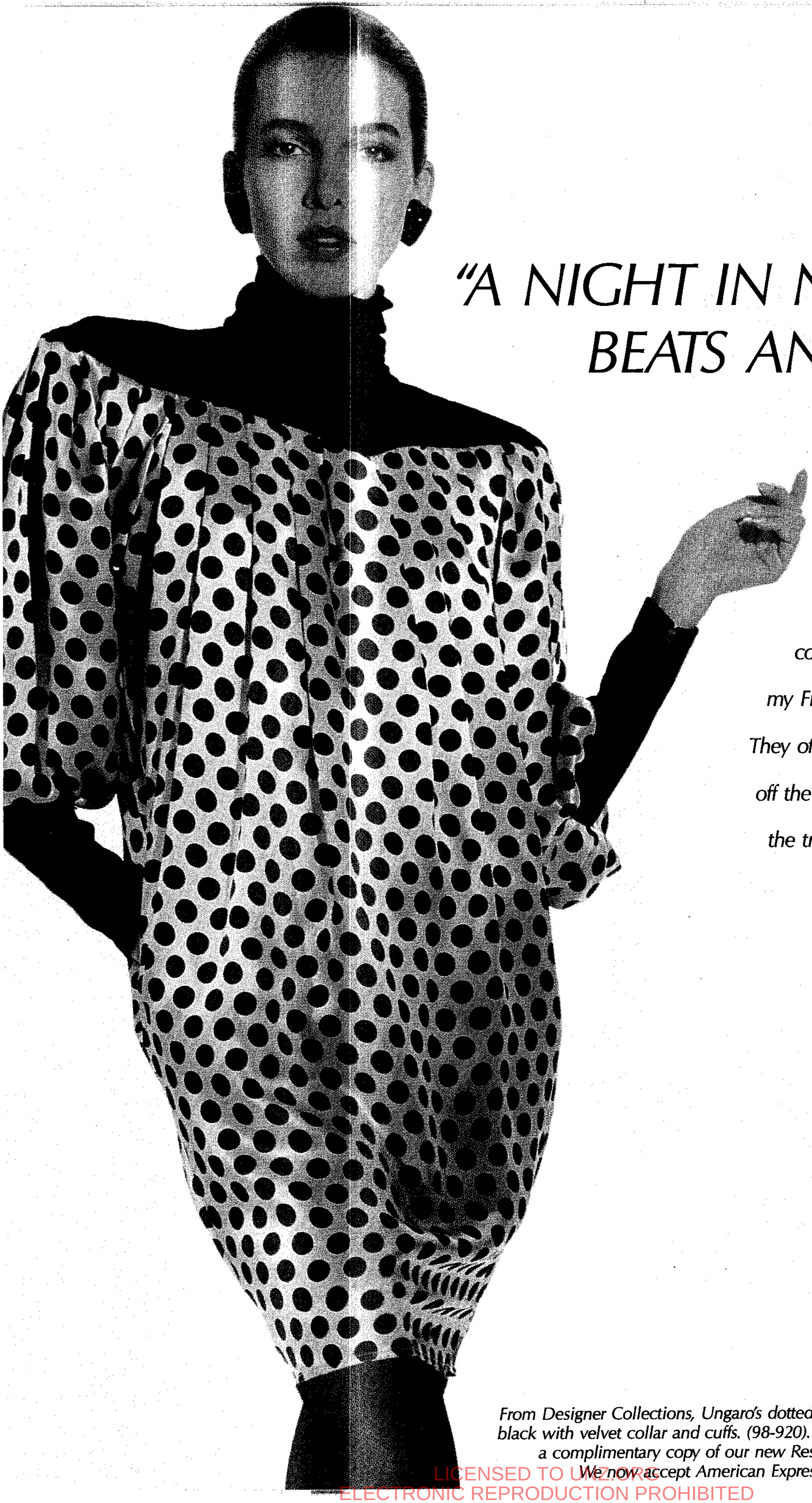

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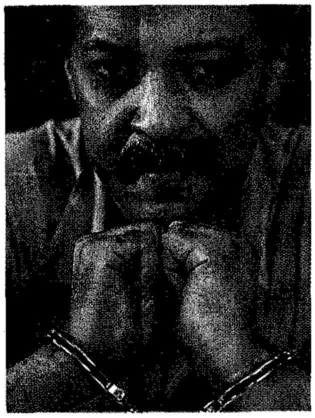
CONTENTS

44

Night and Day

BY AIMEE LEE BALL

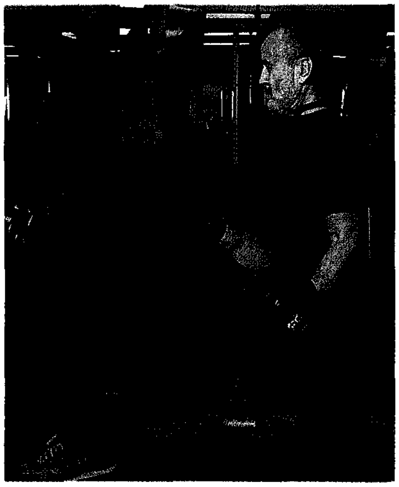
Robert Lord, a 44-year-old midwesterner, was the star client of the Brighton Heights Reformed Church shelter on Staten Island. He arrived there in late 1986, apparently without the usual drug or alcohol problems, and five months later became the shelter's $18,000-a-year supervisor, overseeing volunteers and meals. But Robert Lord, whom Indiana authorities know as David Roberts, was one of the FBI's ten most wanted criminals, who'd been serving a life sentence for vicious murders. He is now back, in solitary confinement, in an Indiana prison—and he claims to be innocent.



54

The Genius

BY DINITIA SMITH



Harold Bloom, the Yale literature professor, calls Harold Brodkey "an American Proust." The editor and writer Gordon Lish says Brodkey "has been creating the one necessary American narrative work of this century." Brodkey, however, hasn't published a full-length book since 1958, so the publication this month of *Stories in an Almost Classical Mode,* a collection of short fiction, is a major literary event. But most people are still waiting for the eccentric 57-year-old author to finish his novel, *Party of Animals.* Meanwhile, he has been living on the Upper West Side, waging several literary feuds, and revising, revising, revising. "It's difficult," he says, "to be as good a writer as I."

68

Bag Men

Robert Gottlieb, the editor of *The New Yorker,* is going public with his passion—plastic handbags. Next month, Knopf is publishing *A Certain Style: The Art of the Plastic Handbag, 1949–59,* which Gottlieb wrote with Frank Maresca. The book features 92 of the more than 500 bags they've collected and display in Gottlieb's brownstone.

DEPARTMENTS

22

MEDIA

By Edwin Diamond

What's muckraker Jack Newfield, "the *Voice's* voice," doing at the *Daily News*?

28

ON MADISON AVENUE

By Bernice Kanner

Advertisers are popping corks and playing songs to consumers in the pages of their favorite magazines.

28

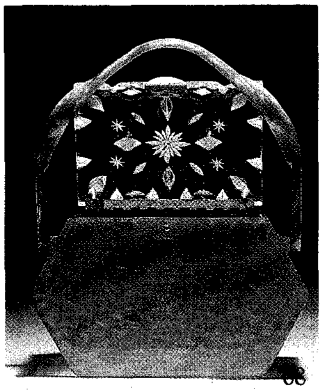
35

THE NATIONAL INTEREST

By Joe Klein

Despite the polls and a stumbling start, things may not be as bad as they seem for Michael Dukakis's campaign.

THE ARTS



68

72

83

BOOKS

By Rhoda Koenig

Michael Holroyd has written a biography of George Bernard Shaw; Philip Roth has written a biography of Philip Roth.

87

MOVIES

By David Denby

Eight Men Out doesn't win as drama. In spite of some good performances, *Crossing Delancey* comes across as fake.

MISCELLANY

Letters 8
Intelligencer, *by Peg Tyre and Jeannette Walls* 17
Fast Track 38
Ruth Recommends, *by Ruth Gilbert* 42
Best Bets, *by Corky Pollan* 72
Sales & Bargains, *by Leonore Fleischer* 90
***Cue* Listings** 93
***New York* Competition,** *by Mary Ann Madden* 141
London *Times* Crossword 143
***Cue* Crossword,** *by Maura B. Jacobson* 143
Classified
  Town and Country Properties 127
  Travel 128
  Entertaining 130
  Services and Sales 133
  Strictly Personals 136

Cover: Photograph by James Hamilton.

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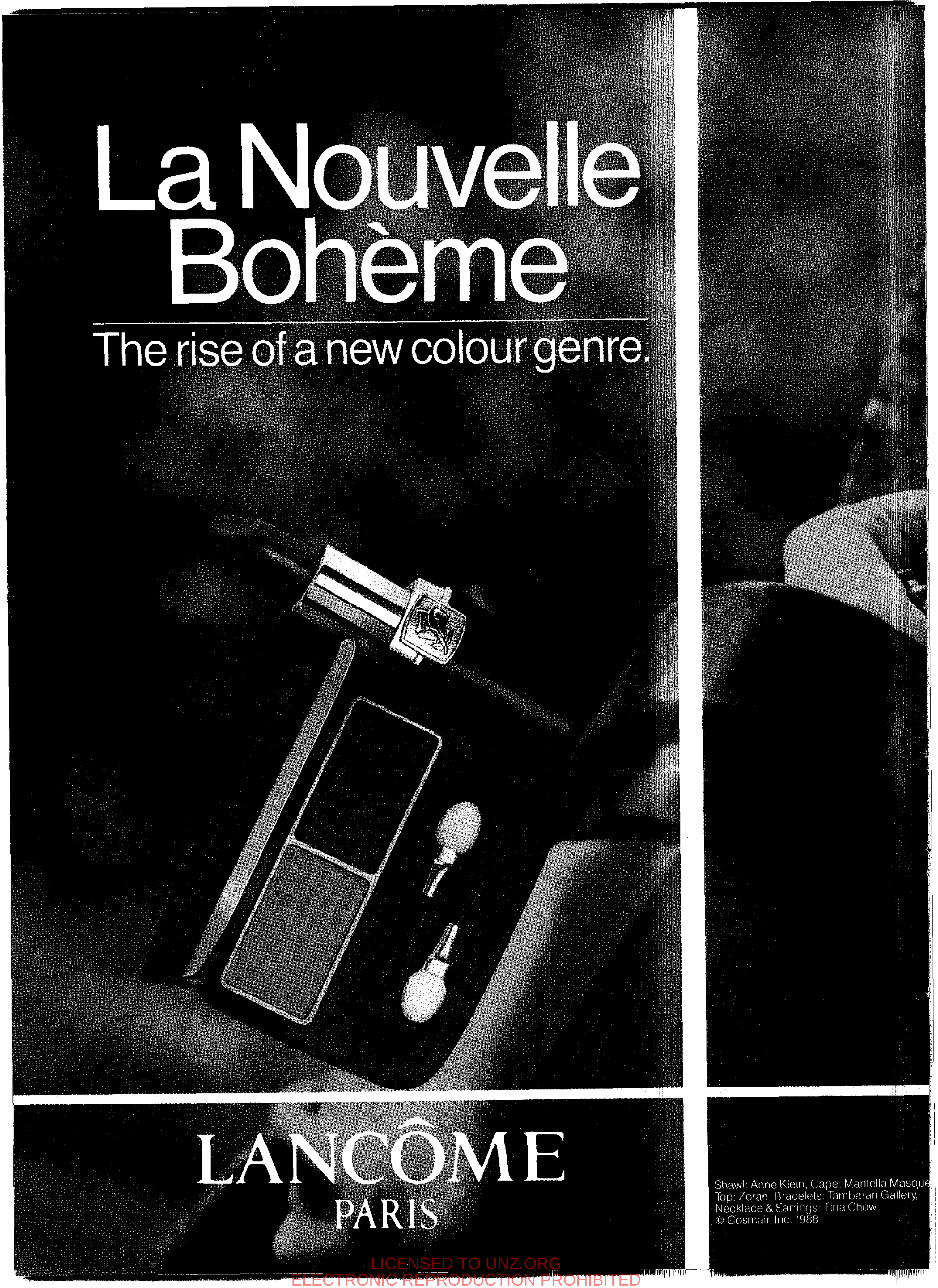
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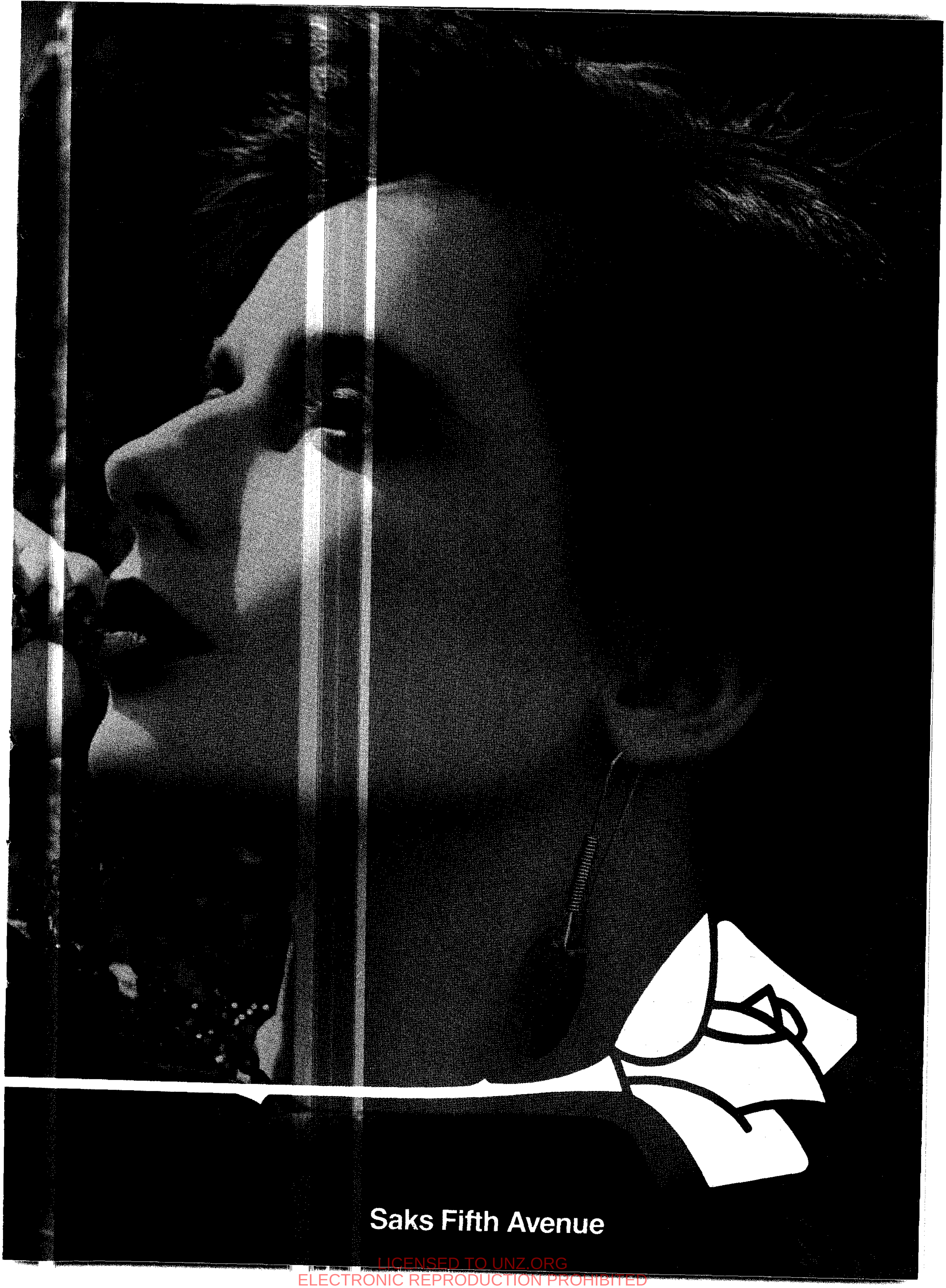
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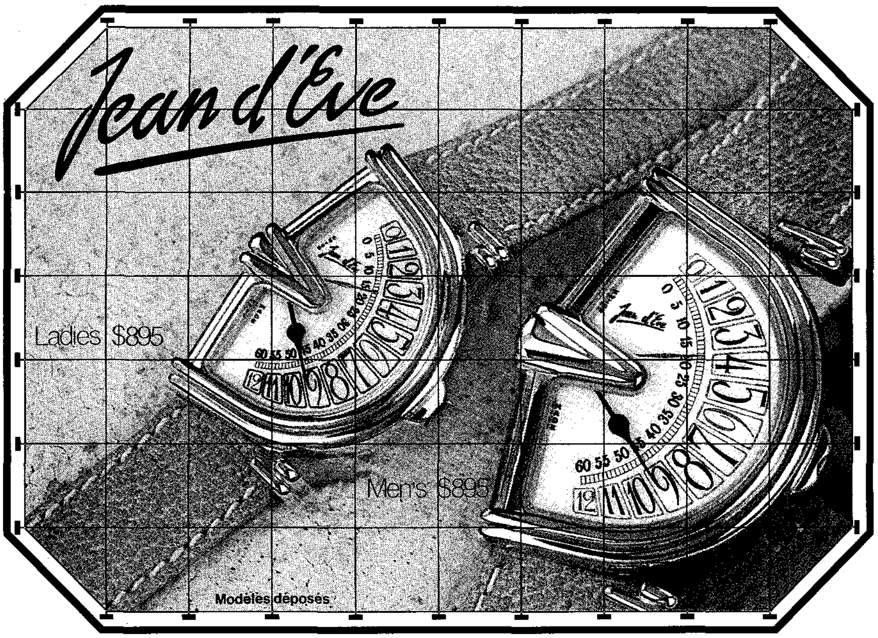

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LETTERS

Street Smarts

AT A YOUNG AGE, I, TOO, WAS ON THE streets of New York without food, money, education, or a safe place to go ["Beggars' Army," by Eric Pooley, August 29]. The streets can be mean and cold when you're alone. I remember not wanting to sleep for fear I would freeze to death—nights when I could no longer feel my limbs. The subways were all right for a while, but became too dangerous for me, so I slept in abandoned cars and vans. I now have a good job and home, all self-provided; I am proud of how far I have come. But when I see the people on the streets, I often cry; I know how they feel. I want to learn how to carry over my conscience and experience to others, to share what I have learned with them. The beggars' army will not simply go away. We all must care, must help!

Christina Maldonado
Brooklyn

A VERY SUCCESSFUL BEGGAR WHO LIVES in my neighborhood (Astoria) solicits money on the N train. He's young, good-looking, smart, and severely handicapped—he limps (indeed, he can barely stand up) and he drools. But I have seen this 21-year-old kid jogging in the neighborhood and eating in our local Chinese restaurant. Six months ago, when I first saw him as his healthy self, I told him that if I *ever* saw him begging on our trains, I would inform the people in the car of his fraud. Since then, I have made about eight such announcements. Everyone seems confused about whom to believe, since he cries authentic tears at my "cruelty." Occasionally, someone else will acknowledge that he or she has seen this kid as a perfectly healthy human being. But I'm not always that fortunate, and that's why I am referred to in the neighborhood as "the big-mouthed lunatic on the N train." I beg your readers to give their money to a trustworthy organization designed to help the needy of this city, because it's too easy to be fooled by the fakers—for six months I, a native New Yorker, fell for this guy's act. (Please don't print my name; I'm afraid this phony might track me down.)

Big-mouthed Lunatic
Queens

ONE OF THE REAL THREATS TO NEW YORKers' sense of charity is ignorance of the

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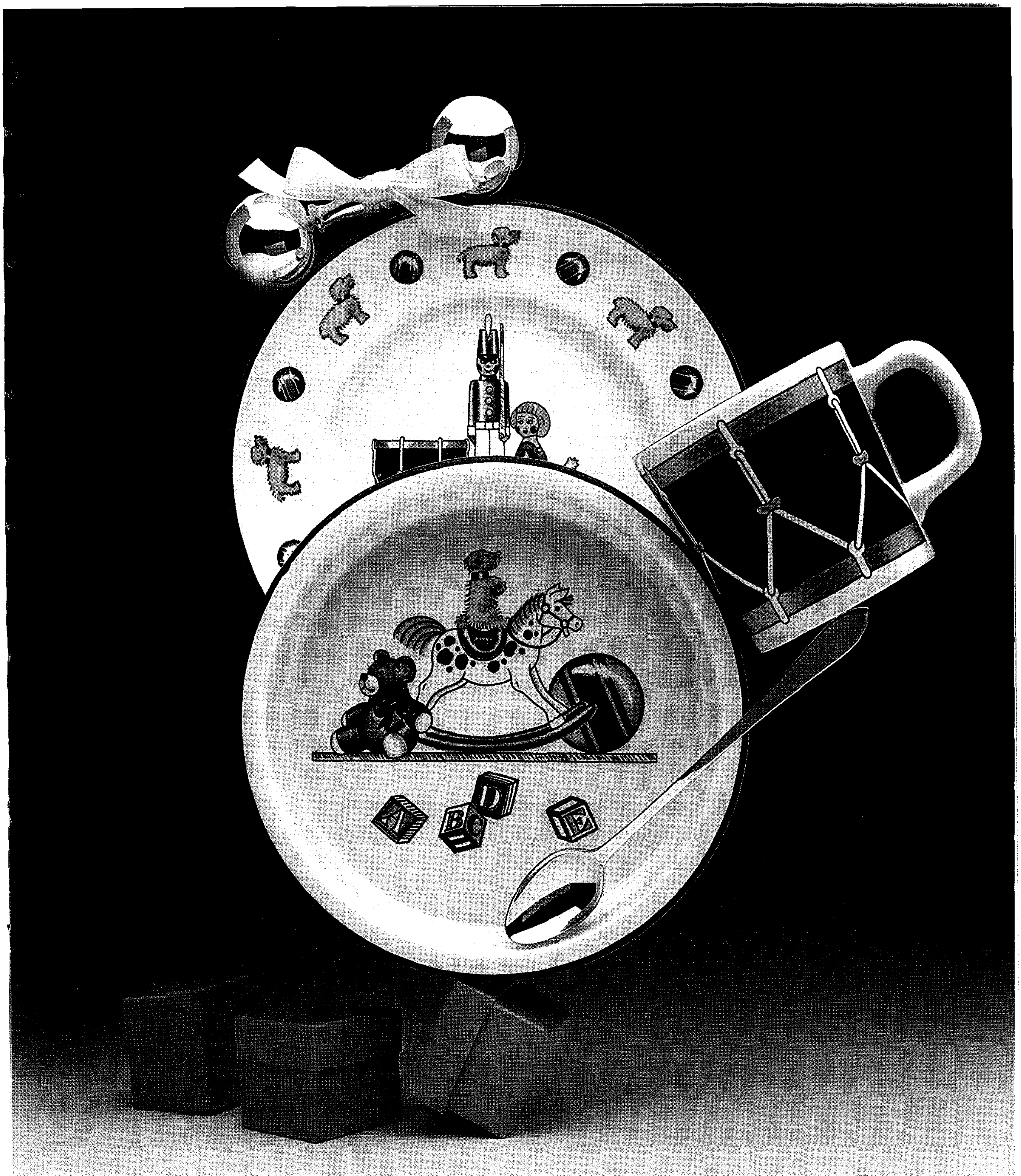

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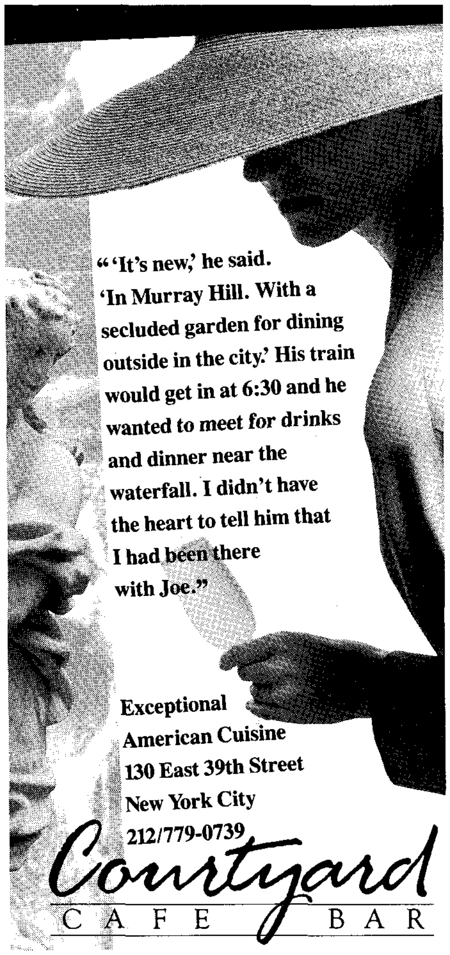

"'It's new,' he said. 'In Murray Hill. With a secluded garden for dining outside in the city.' His train would get in at 6:30 and he wanted to meet for drinks and dinner near the waterfall. I didn't have the heart to tell him that I had been there with Joe."

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good they can do. United Way of New York City agrees with the mayor's proposed plan for publicity that encourages public support of established charities; that publicity would provide information to those who want to help and those who need help but don't know what's available. There is no stronger case for giving than the need and despair we see every day around the city. But the potential to effect change and produce positive results in our neighborhoods is there, too.

Ralph Dickerson Jr.
President
United Way of New York City
Manhattan

LAST DECEMBER, I WENT TO BURGER KING and McDonald's and picked up lots of $5 gift booklets (each contains ten 50-cent certificates). Ever since, I've been handing out certificates when people come up to me asking for money for food. Most folks seem very grateful, and it's been a pretty effective way to find out who's really interested in food and who isn't. The booklets are available year-round.

Karl Tiedemann
Manhattan

YOUR PIECE ABOUT BUMS ON THE STREETS convinces me that Mayor Koch is right. They just don't want to work. With help-wanted signs about six to the block, only lazy bums need handouts. I find it obscene that in a land with a labor shortage we still have not only bums but handout agencies and sob-sister writers telling us how unfortunate are the "people" who cannot see the help-wanted signs. Well, I earned all I ever had, and I give to none of the charitable agencies or the panhandlers. I fault Koch for advising us to give to bureaucracies that are as useless as their "clients."

John G. Kneiling
Manhattan

ALTHOUGH I WAS IMPRESSED AND MOVED by your recent cover story on begging, I found it ironic that the next week you used the headline "HELP!" for a feature on primarily costly luxury services. Is everything really *that* relative?

Mark Danzig
Brooklyn

Two Views on Losing

IN HER CHARMING ARTICLE ["LOSING IT Again," August 29], Gael Greene describes her efforts to lose those last ten pounds at Rancho La Puerta. But her humorous struggle is only the tip of the iceberg for millions of women whose self-esteem revolves painfully around what the scale pronounces each morning. If the scale shows the wrong number (as it invariably does), it will be, for many women, a day of dieting, fasting, bingeing, throwing up, laxative abuse, and/or overwhelming feelings of worthlessness. If a role model like Gael Greene could accept those last ten pounds, it would help other women realize that maybe they can deserve to live their lives to the fullest regardless of what they weigh.

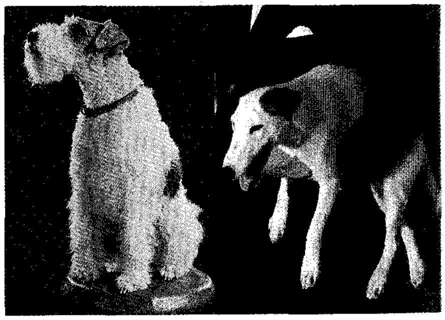
Mary Anne Cohen, CSW
Director
The New York Center
For Eating Disorders
Brooklyn

I READ WITH SOME TREPIDATION THE short item "Fat's Chance" ["Fast Track," by Jeannette Walls, August 15]. While there is reason for measured enthusiasm about the possible uses of fat autografting, I feel—as one of the early practitioners of this new technique—that additional comments are necessary. Thus far, the procedure has not produced uniformly good long-term results in the treatment of facial wrinkles. It does offer more predictability in correcting scars and many soft-tissue contour deformities; in the 500-plus cases my office has seen, I have been encouraged with the results in patients who wanted lip enlargement, highlighting of cheekbones, or correction of contour defects in the nose. But though fat autografting does seem to last longer in the trunk and extremities, I think it is misleading to offer it as a cure for cellulite when there has been no documented success in cellulite treatment as yet. I feel that before one can endorse or reject fat autografting, more basic research and clinical experience are called for.

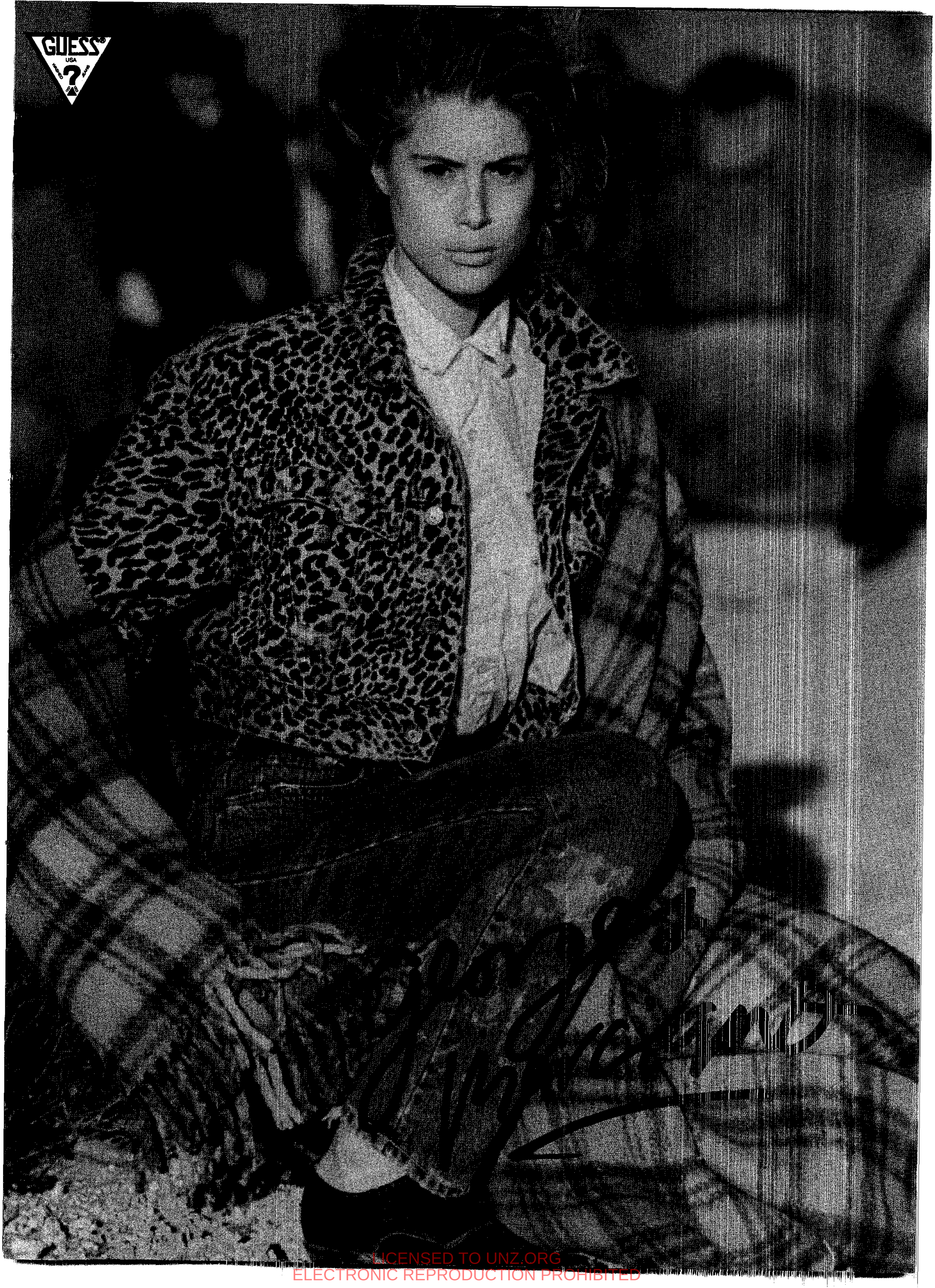
Lawrence S. Reed, M.D.
The Reed Center for Plastic and
Reconstructive Surgery
Manhattan

Putting on the Dog

Editor's Note: SOME *New York* READERS ["Letters," September 12] assumed that in designing our "Fall Fashion" cover we'd inadvertently turned Asta—Nick and Nora Charles's best friend—into a smooth-haired fox terrier. (That's the original Asta, from the 1934 movie *The Thin Man*, on the left, and our cover dog on the right.) We made the change, but advertently; we chose models who captured the essence of William Powell and Myrna Loy but didn't look just like them, and we chose a smooth-haired terrier to give Asta a contemporary look. ■



Photographs: right, Oberto Gili; left, Photofest.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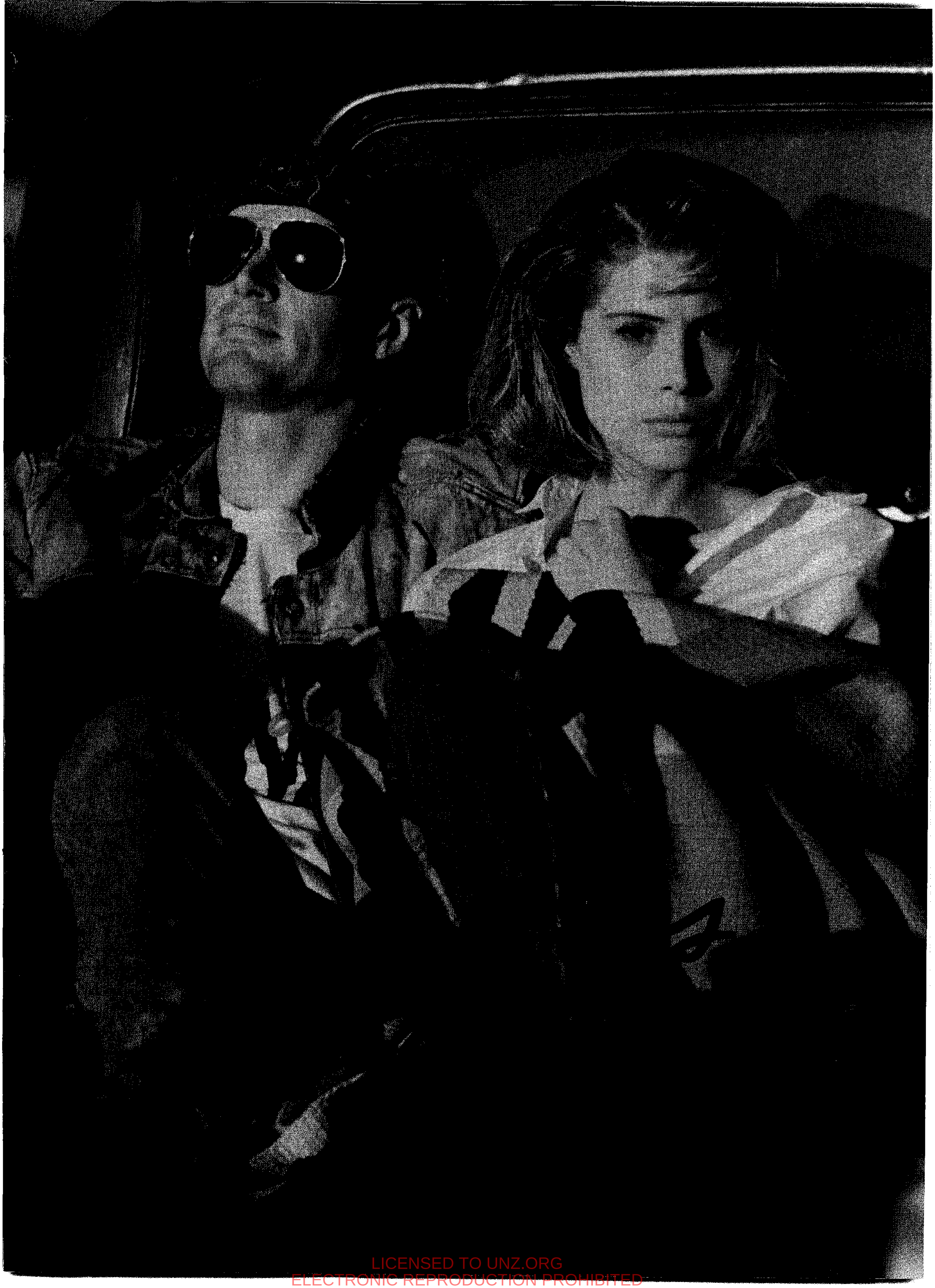

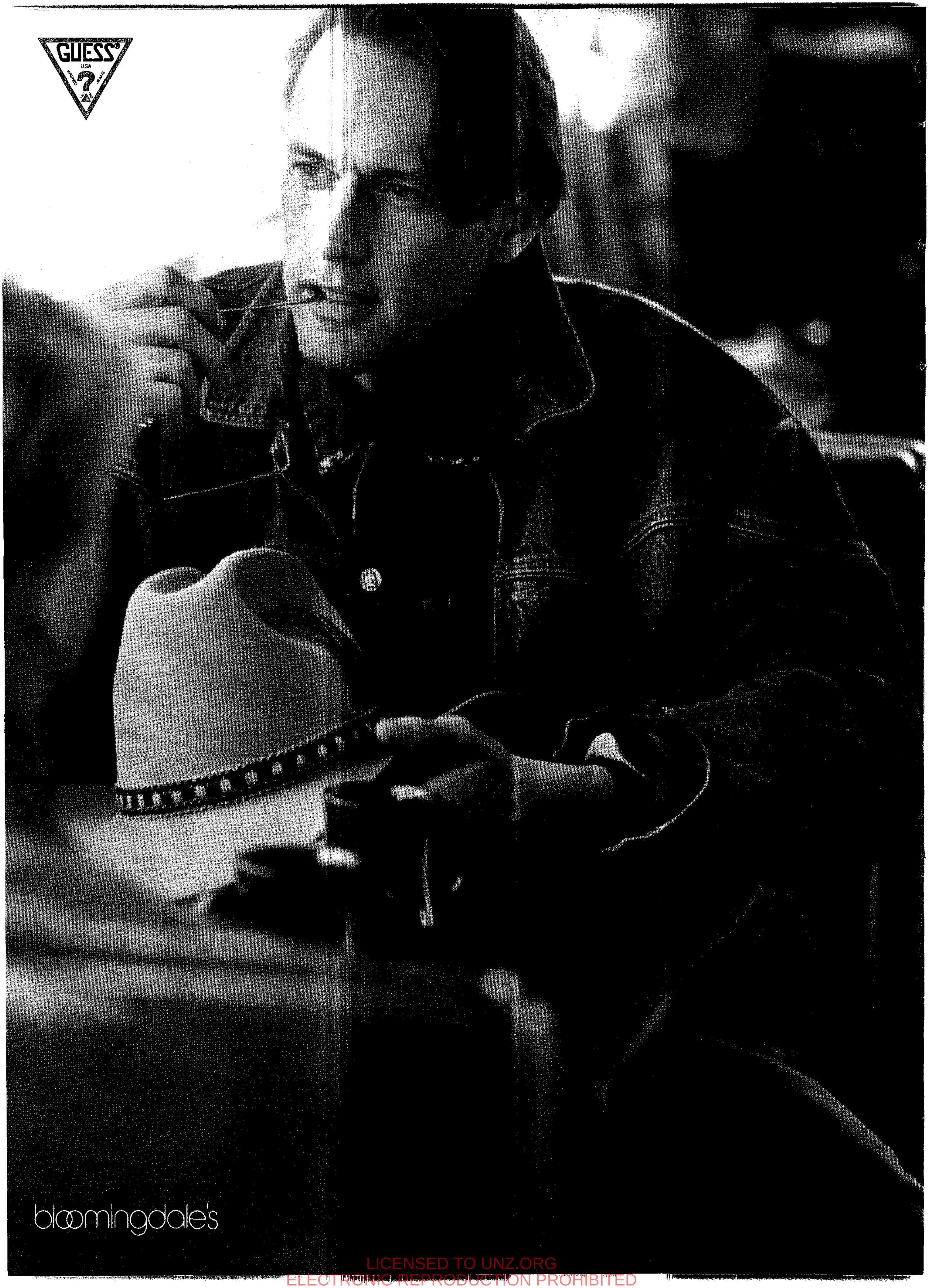
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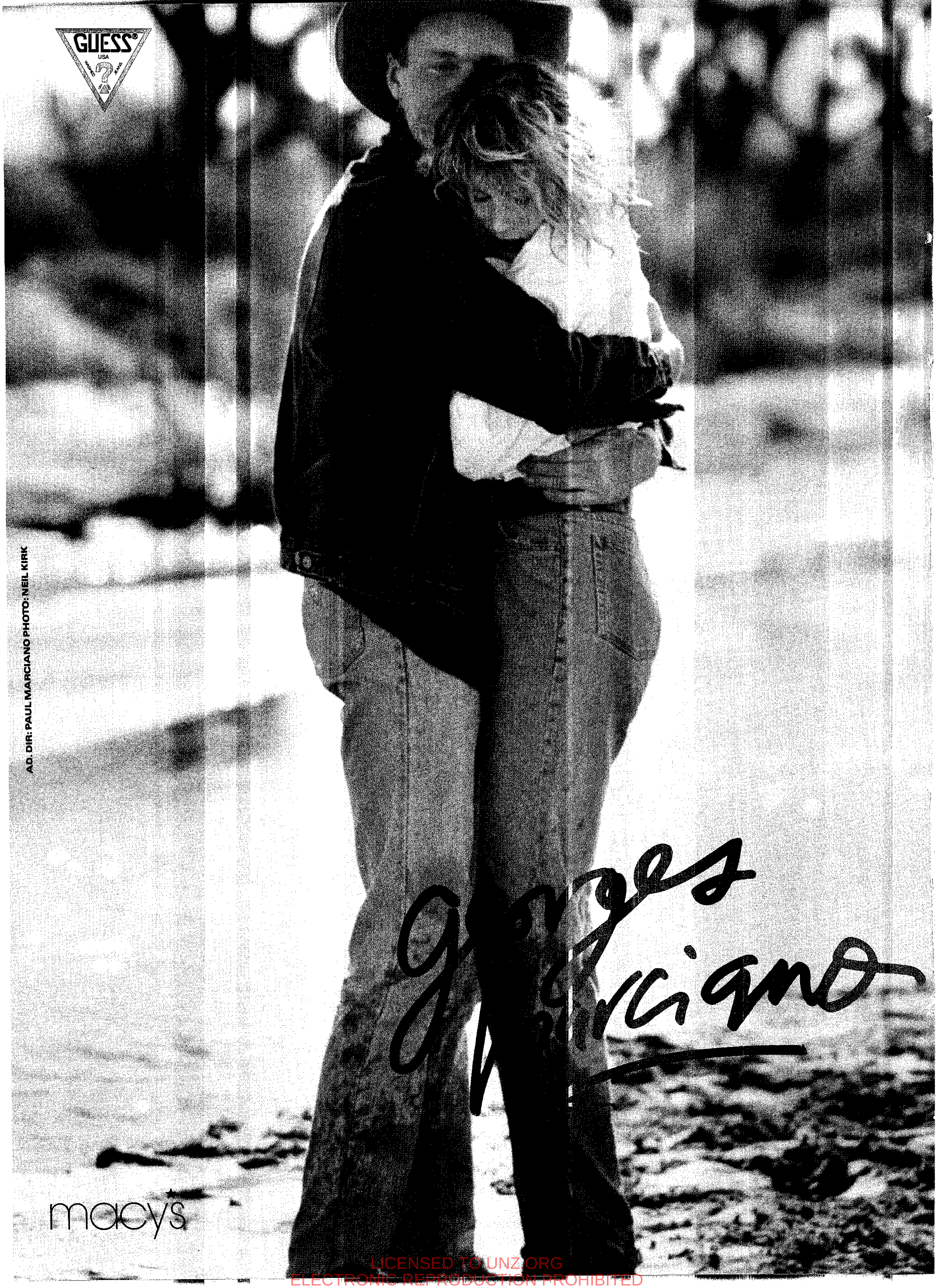
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macy's

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

CITY HALL HARDBALL...COUNCIL BLUFFS...THE FIRST CHRISTIAN...PRETTY *PEOPLE*

GOLDIN STEPS OUT AGAINST KOCH

Look for Harrison "Jay" Goldin to step up his attacks on Ed Koch. A source close to the city comptroller, who has made no secret of his ambition to be mayor, says Goldin will try to distance himself from the other contenders by becoming even more vocal in his criticism of Koch. In upcoming weeks, the source says, Goldin will attack Koch for overstating the amount of affordable housing, for the lack of drug-treatment facilities, and for setting up permanent group homes for so-called boarder babies.

"Expect the rhetoric to increase as Goldin tries to distinguish himself from the pack of mayoral wanna-bes," says the source. "He'll try to convert the widespread dissatisfaction with the mayor into active support for his own candidacy."

"I have been coming up with thoughtful, cost-effective, and humane alternatives to many of Koch's views and proposals for a long time," says Goldin. "I think now, in the present climate, the press and the public are more interested in them than in the past, when the mayor strode across this city like a colossus."

LACROIX FINALLY OFF THE RACK

It's taken a while for Bloomingdale's to find a buyer for the first Christian Lacroix dress to go on sale in America. The size 6, slightly above-the-knee dress made national news when it was put in the window at Bloomingdale's last September with a price tag of $15,000.

The brown-and-chartreuse satin dress, tied in back with a big pink bow, was spotted at the store early last week—marked down to $6,999. It was taken off the rack to be put on a mannequin, according to a staffer, who later said the dress had been sold. She wouldn't give a price and wouldn't identify the buyer.

TIME INC.: IF AT FIRST . . .

Top executives at Time Inc. are pondering yet another new magazine—this one about entertainment personalities, says a source. The magazine, which would be called *Entertainment Weekly*, is being described as an up-market version of *People* that would cover movie, television, and theater stars.

The source says that the idea for the magazine, which, unlike *People*, would depend on subscriptions rather than newsstand sales, has been tested quietly in several markets. "The results were very encouraging," says the source, "but after past failures like *Picture Week* and *TV-Cable Week*, there is still some hesitation about launching another magazine."

Another source says that a group of Time Inc. staffers is trying to put together a new life-style magazine called *Working Couples*. They have begun market research on the national monthly and are looking for investors to back the project, says the source. "Time Inc. has agreed to put up 25 percent of the money if they can come up with the rest," the source says.

A spokesman for Time Inc. says, "*Entertainment Weekly* would be mostly reviews—like *People*'s 'Picks & Pans' section. Beyond that, I don't want to comment. We have a lot of ideas being tested."

POLS SCRAMBLE FOR MESSINGER'S SEAT

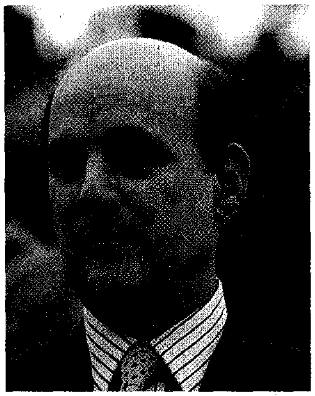
Possible successors are lining up to replace Ruth Messinger. The West Side councilwoman, who has raised $300,000 for her campaign chest, has said she'll run for citywide office—possibly mayor or comptroller—although she has not ruled out a bid for re-election.

Among the likely contenders who are considering vying for Messinger's council seat are Ronnie Eldridge, formerly an adviser to Robert Kennedy and a member of Governor Cuomo's Cabinet, and a founder of the New York City Battered Women's Defense Committee; West Side District leader Scott Stringer, who has been an aide to Assemblyman Jerry Nadler for seven years; lawyer Jerry Goldfeder, who helped Messinger spearhead the movement to revise the City Charter; former Community Board 7 head Ethel Sheffer; and Janice Shorenstein, vice-president of academic affairs at the Fashion Institute of Technology.

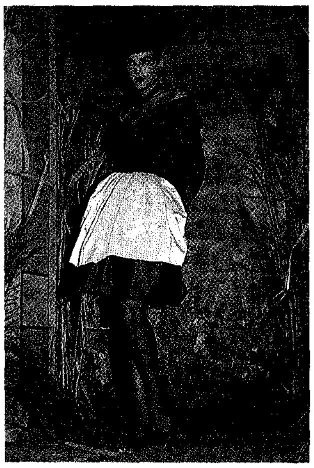
"No one wants to say anything publicly until Ruth makes her move," says a political source. "But any savvy candidate knows he has to start putting the pieces in place now for a bid."

BIG STAR FOCUSES ON ARBUS FLICK

Elizabeth Perkins, Tom Hanks's co-star in *Big*, is talking to producer Bernie



HARRISON GOLDIN



THE LACROIX DRESS

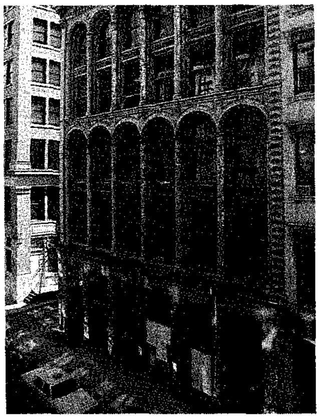
RUTH MESSINGER

Photographs: top, Giovanni/Photoreporters; center, Roxanne Lowit; bottom, Erica Lansner/Photoreporters.

PICTURE SHOW...MAG MATCH...PROSE OF TEXAS...WHITE STREET FIGHT...TENNIS MATCH

ELIZABETH PERKINS

JOHN CONNALLY



55 WHITE STREET

Brillstein about playing Diane Arbus in a film he's making about the late photographer. The movie, based on Patricia Bosworth's 1984 biography, will be written by Bosworth and directed by Doris Dörrie, the German director who did the 1985 film *Men.* It will be released in 1989 or early 1990, says Brillstein, the executive producer of such films as *Tootsie* and *Ghostbusters.*

The movie will chronicle Arbus's upper-class New York childhood, her career photographing freaks and misfits, and her suicide in 1971 at 48. "Perkins is interested in the role, and we're interested in her playing it," says Brillstein. "In addition to being a talented actress, Perkins is very familiar with Arbus's life and work."

SPY MAN TAKING NEWHOUSE GOLD

E. Graydon Carter, a co-editor of *Spy,* has just signed a contract to write for *Vogue.* Carter helped found the two-year-old monthly, whose frequent attacks on *Vogue's* publisher, Condé Nast, have included the suggestion that chairman Si Newhouse was separated at birth from Bianca Jagger.

Carter, who will write six features and several reviews for the fashion magazine in the coming year, acknowledges that the deal presents a potential conflict of interest, but he says *Spy* will continue its current coverage of Condé Nast. "I've done freelance articles for a number of publications—including *Vogue*—and it's never affected the way we report on those magazines," explains Carter, who says that he signed the contract "to stave off poverty, make a car loan, and pay for my kids' school."

CONNALLY PUTTING BOOK ON THE BLOCK

Former Texas governor John Connally, who filed for bankruptcy last year, is shopping a proposal for his autobiography to major publishing houses in New York. The former multi-millionaire, who was wounded in 1963 by the assassin who killed John F. Kennedy, was acquitted on bribery charges in 1975, after serving as Treasury Secretary, and spent $12 million on a run for the 1980 Republican presidential nomination.

His story will be co-written by Mickey Herskowitz, who collaborated with Dan Rather on *The Camera Never Blinks* and with Bette Davis on her autobiography *This n' That.*

Connally's story, says his agent, Bill Adler, will be a colorful, explosive, and highly personal account of his political life in Texas and Washington. Adler says that Herskowitz and Connally expect to finish the book by the spring of 1990.

TRIBECA DEVELOPER: A BRIDGE TOO FAR?

TriBeCa residents are outraged over a developer's plan to build a 33-story condominium tower—including a 9-story addition atop an 1861 landmark cast-iron building—in the proposed Washington Market historic district.

The developer, Virginia Millhiser, wants to demolish a five-story synagogue at 49 White Street and replace it with a tower whose base will form a bridge over the five-story building next door and sit on top of the landmark at 55 White Street. "The building next to the synagogue would remain intact. Fifty-five White Street would be restored and the addition on the landmark would be set back to protect the character of the building," Millhiser says. "We think it fits in with the neighborhood."

But a community spokesman, Hal Bromm, says the neighbors will oppose the plan: "The developers want to pierce this fragile building with huge columns. The impact on the building and the surrounding neighborhood is unacceptable."

CHRIS EVERT'S NEW WRIST ACTION

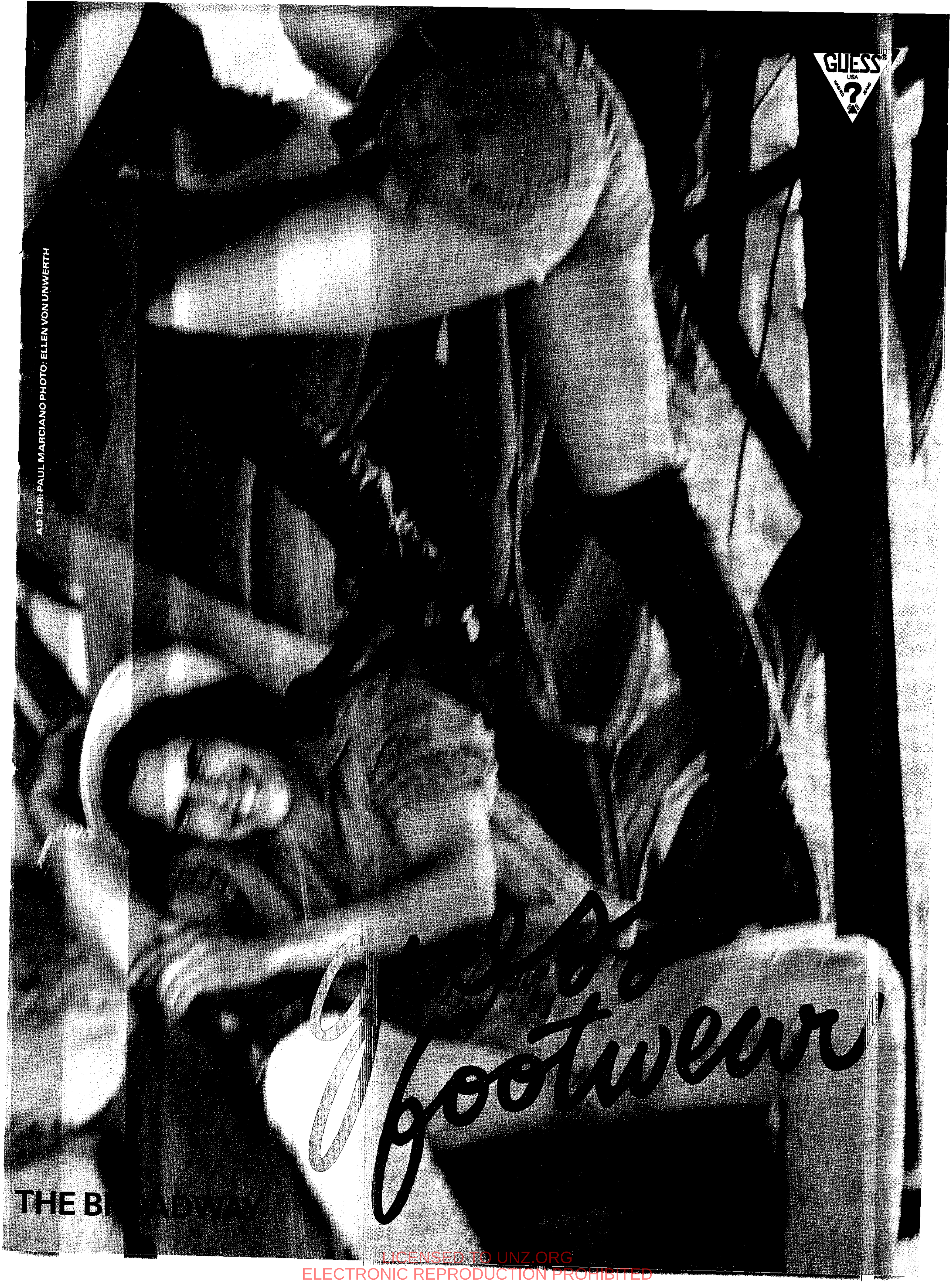
Not content with racquet and shoe endorsements, Chris Evert is backing her own line of diamond tennis bracelets. Evert will wear her signed-and-numbered bracelet when she plays at the Olympics in Seoul next week. The line, which she helped design, also includes sapphire and ruby bracelets that cost $4,000 to $22,000.

"It's a natural," says a spokesman for the manufacturer, DBI. "Chris started the trend when the press noticed her lucky jewelry."

ADAM TIHANY GETS PHYSICAL

Restaurant designer of the moment Adam Tihany, who has done the interiors of such hot restaurants as Huberts, Bice, and Remi, is trying his hand at health clubs. Tihany is designing the club in the penthouse of the new condominium tower at 43rd Street and Tenth Avenue. The designer will use bright-yellow and cobalt-blue striped tiles on the floors and walls, and flying-fish sconces around the pool and hot tub. Tihany is also designing light wood chaises longues for the deck area.

Photographs: top, Aaron Rapoport/Onyx; center,Kaluzny/Gamma-Liaison; bottom, Jeff Maynard.


GUESS
USA
?
guess footwear
THE B ADWAY
AD DIR: PAUL MARCIANO PHOTO: ELLEN VON UNWERTH

Down with puffiness. Up with an improved look around your eyes.

FORTÉ-VITAL

POUR LES YEUX/FIRMING EYE CREME

Realistic help in an eye creme, so light it can be worn day and night, under makeup or alone, to help reduce the appearance of ageing and puffiness.

Forté-Vital pour les yeux with its unique Bio-proteotone complex works from the outside in to firm and tone the contours of the eye. In addition:

- The area around your eyes will look and feel more firm.
- Under-eye circles look less apparent.
- It protects delicate skin around the eyes which is more sensitive to fatigue, stress and environmental aggressions.

Forté-Vital Firming Eye Creme. . . *a beautiful eye-opener.*

LANCÔME
FORTÉ-VITAL
POUR LES YEUX
Firming Eye Creme
LANCÔME

LANCÔME
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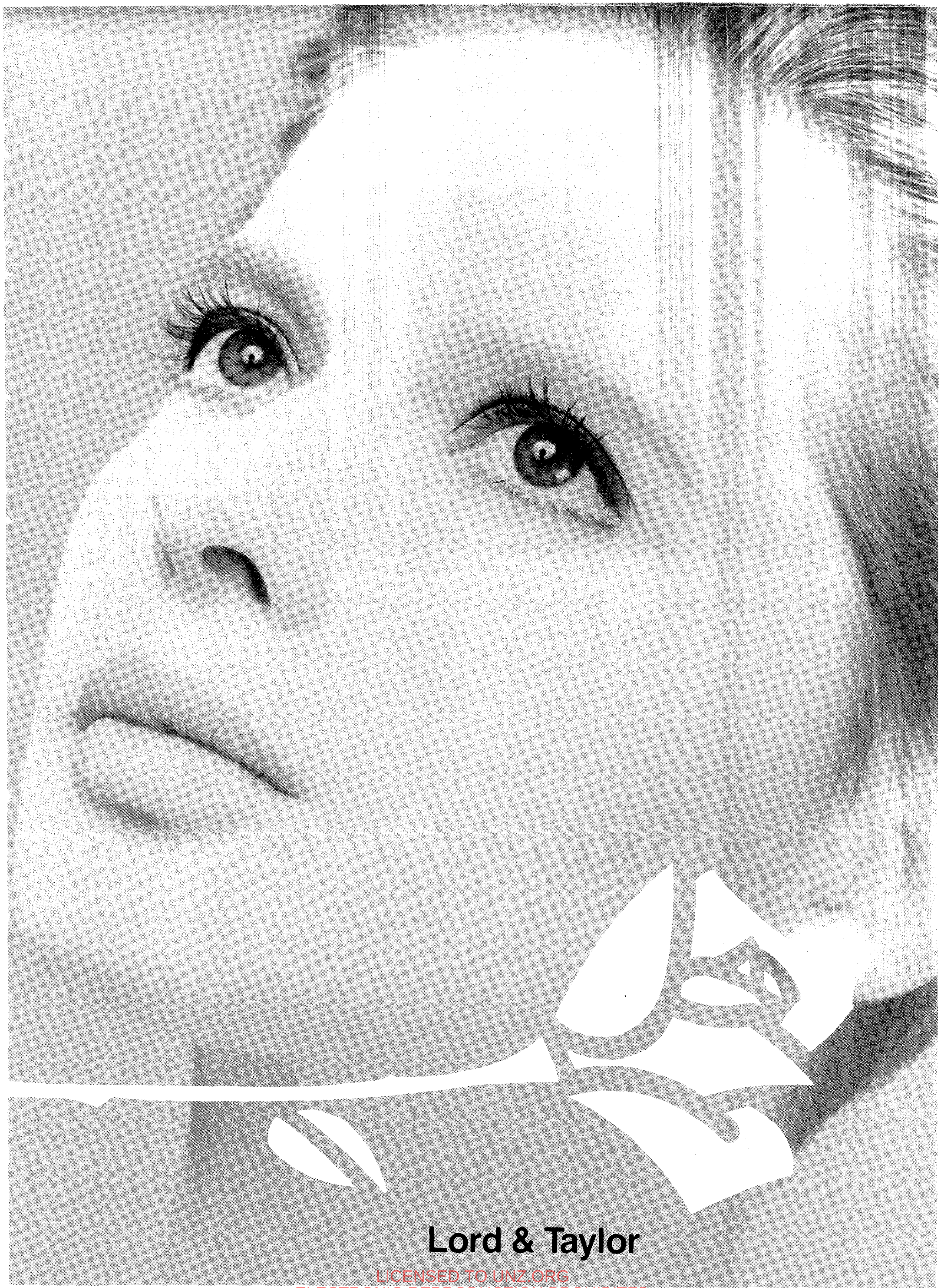
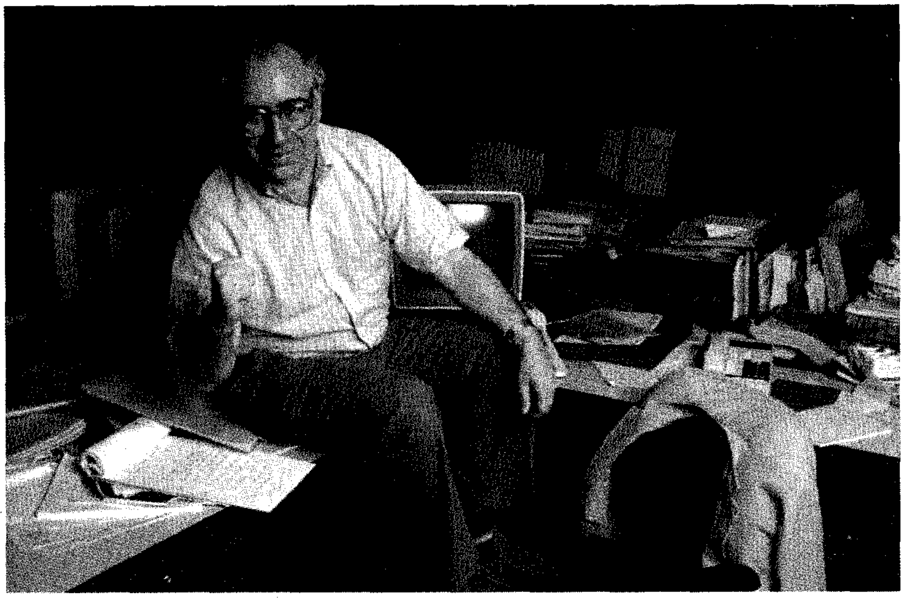

Lord & Taylor

Media/Ed Diamond

OLD 'VOICE' AT THE 'NEWS'



MAN WITH A MISSION: *"I'm doing what I've always done," says columnist Jack Newfield.*

NEWFIELD CHANGES HOMES

A GREENWICH VILLAGE NEIGHBOR stopped Jack Newfield on the street the other day and asked the newest *Daily News* columnist and editor what he was doing working for "that right-wing Catholic newspaper."

The *News,* of course, has changed over the years, even if some people who live below 14th Street still think of it as a paper for working-class Irish and Italians. *News* publisher James Hoge went to Yale and editor F. Gilman Spencer is from the Philadelphia Main Line, while Newfield's fellow city columnists include Bob Herbert (who is black) and Juan Gonzalez (Hispanic).

Still, Newfield has been identified with the "alternative" journalism of *The Village Voice* for 24 years—"the *Voice*'s voice," his old colleagues called him when he left the weekly this summer. And the answer to the neighbor's question is that Newfield, 50, is still working on the same kind of adversarial stories and exposés that helped make him one of the most valued of contemporary journalists: for example, his annual list of New York City's worst landlords, his roster of the worst judges, and his annual honor roll of citizen heroes and heroines.

Earlier this month, in fact, Newfield and his associate Tom Robbins, 39, who also came over from the *Voice,* produced their first investigative report for the *News.* It was a series focusing on how New York State comptroller Edward Regan got campaign funds from brokerage houses and other firms that did business with the state and with the state pension fund (administered solely by Regan).

"I'm doing what I've always done," Newfield says, "only now I'm doing it for a paper with 1.3 million circulation, almost ten times that of the *Voice.*" The *News*'s readers, he adds, "make up the populist coalition I've always dreamed about."

But that's not quite the whole story about Newfield's new assignment. His move is illustrative of the direction that New York's highly competitive papers are now taking in search of their own winning coalitions.

To hear some of Newfield's friends tell it, Newfield did not leave the *Voice* so much as it left him. Life at the *Voice,* now 33 years old, has never been a day at the beach for its staff or its owner—currently Leonard Stern, the king of the Hartz Mountain birdseed empire. The old *Voice* was relentlessly contentious, with heavy coverage of left-liberal politics, the civil-rights movement, feminism, and gay and lesbian issues. These days, according to Nat Hentoff, who along with Newfield helped give the *Voice* its special identity, the fights are over how much politics should appear in a paper increasingly concerned with "life-style" features. Some *Voice* people think the political reporting should be "more breezy, more brief, less likely to intimidate," Hentoff wrote in a *Voice* column deploring both Newfield's departure and the "tidal wave of trendiness" at the paper.

Others on the staff worry that the *Voice* has become, as one writer put it, "directionless." Supposedly, Stern and publisher David Schneiderman have been concentrating their energies on their new uptown weekly, *7 Days.* Editor Martin Gottlieb is also a target of complaints. Gottlieb came to the *Voice* in 1986 after three and a half years at the New York *Times.* "Marty was a great reporter but is a weak editor," Newfield says. "It's two different sides of the brain."

Gottlieb challenges the complainers' facts, as well as their opinions about the "softer" *Voice.* The paper's "NYC" section, he points out, took up one page when he arrived; it has now been expanded to three pages. He also defends the *Voice*'s balance of stories and his use of outside contributors: "Other writers are emerging," he says pointedly.

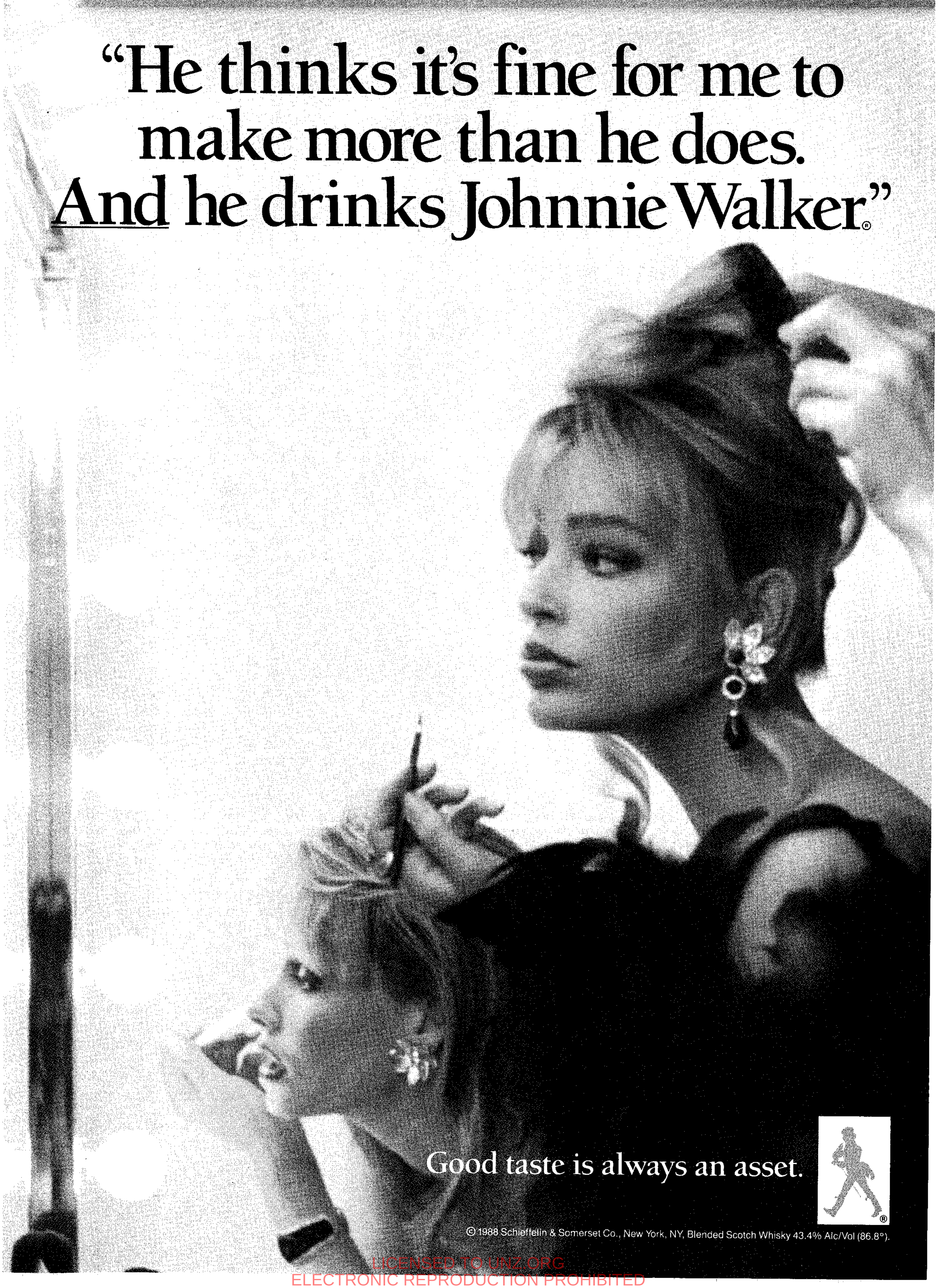
Newfield was initially put "in play" by the New York *Post,* which—under new owner Peter Kalikow—is making a serious effort to raise its standing with readers and advertisers by improving local coverage. In May, the paper hired Pete Hamill as one of three city columnists. The addition of Newfield would have helped build up the *Post's* basic reporting staff as well.

When *News* editors heard that the *Post* was talking to Newfield, they also approached him. The *News* has been going through its own rebuilding program. The large circulation losses since the sixties—when the *News* was really the paper of the white working class in all five boroughs—have been halted. With reasonable assurances of survival, the *News* is paying attention to the quality of city reporting. "The hiring of Newfield sent out a signal," publisher Hoge says.

The *News* also had an immediate need. Jimmy Breslin, its celebrated columnist, had been hired away by New York *Newsday,* the city's third daily tabloid. Breslin's new column began Sunday, September 11. *Newsday* is paying him an estimated $400,000 a year as it seeks its own city-wise identity distinct from those of the *News* and *Post,* as well as from Long Island *Newsday*'s. (Don Forst, editor of New York *Newsday,* is playing Breslin on the second page three times a week; Long Island *Newsday* plans to put him principally in "Viewpoints," in the middle of the paper.)

The deal that Newfield negotiated is instructive. If the *News* can no longer be thought of as a "Catholic paper" or even a conservative one, it is still guided by the

Photograph by James Hamilton.


"He thinks it's fine for me to make more than he does. And he drinks Johnnie Walker®."
Good taste is always an asset.
®
© 1988 Schieffelin & Somerset Co., New York, NY, Blended Scotch Whisky 43.4% Alc/Vol (86.8°).

older attitudes of mainstream journalism, certainly when compared with the *Voice*. Newfield is doing a Sunday column and also has the title of deputy city editor/investigations, reporting to metro editor Arthur Browne. The *News* clearly knew who it was getting. One executive involved in hiring Newfield says, "Jack understands that his points of view have to be restricted to the column." On the other hand, "with the investigative reporting, he'll have to shovel in data and let the facts speak for themselves."

The *News* is paying Newfield around $75,000 a year, more than he made at the *Voice* but less than he discussed with the *Post*. He insists that money had little to do with his decision to leave the *Voice*. Newfield says he would have stayed if Gottlieb had made him city editor—no such title exists at the *Voice*—and had let him "mentor" new investigative reporters. "The *Voice* did nothing to meet these terms," Newfield says.

In Gottlieb's view, he had good reason to turn down Newfield. "Jack wanted control over local news," Gottlieb says.

At its best, Newfield's style of "participant journalism" engages both writer and reader. One of Newfield's journalistic heroes is the great social reformer Jacob Riis, of whom Lincoln Steffens wrote, "He not only got the news; he cared about the news. He hated passionately all tyrannies." Sometimes, though, Newfield the foe of tyrannies seems more an active player than an observing reporter. It is one thing to take up the cause of Bobby McLaughlin, behind bars for a murder he didn't commit; it is quite another to lobby on behalf of political friends and to offer private advice to officials—from the governor on down.

The *Voice* still wanted Newfield as a writer. But to appoint him city editor would, in Gottlieb's words, "concession out" part of the paper and make Newfield "a county leader."

The *News*'s arrangement with Newfield, however, quickly paid off. Shortly after he and Robbins arrived—and while Newfield, a manual-typewriter man, wrestled with the *News*'s computers—key materials about Regan came in the mail (earlier materials had come to them at the *Voice*). Clearly, whistle-blowers had access to files and a photocopy machine. In one memo, a Regan aide explained that the comptroller has "more leverage than most elected officials since he provided firms with actual dollars, while a senator or a governor can only provide a vague promise to assist." Building on the memos, Newfield and Robbins conducted more than 50 interviews. One of those interviewed was Regan, who said he didn't remember seeing the aide's memo and dismissed it as "bizarre."

(The Newfield-Robbins exposé itself took a bizarre twist. The *News* planned to

The first hint of Autumn . . .

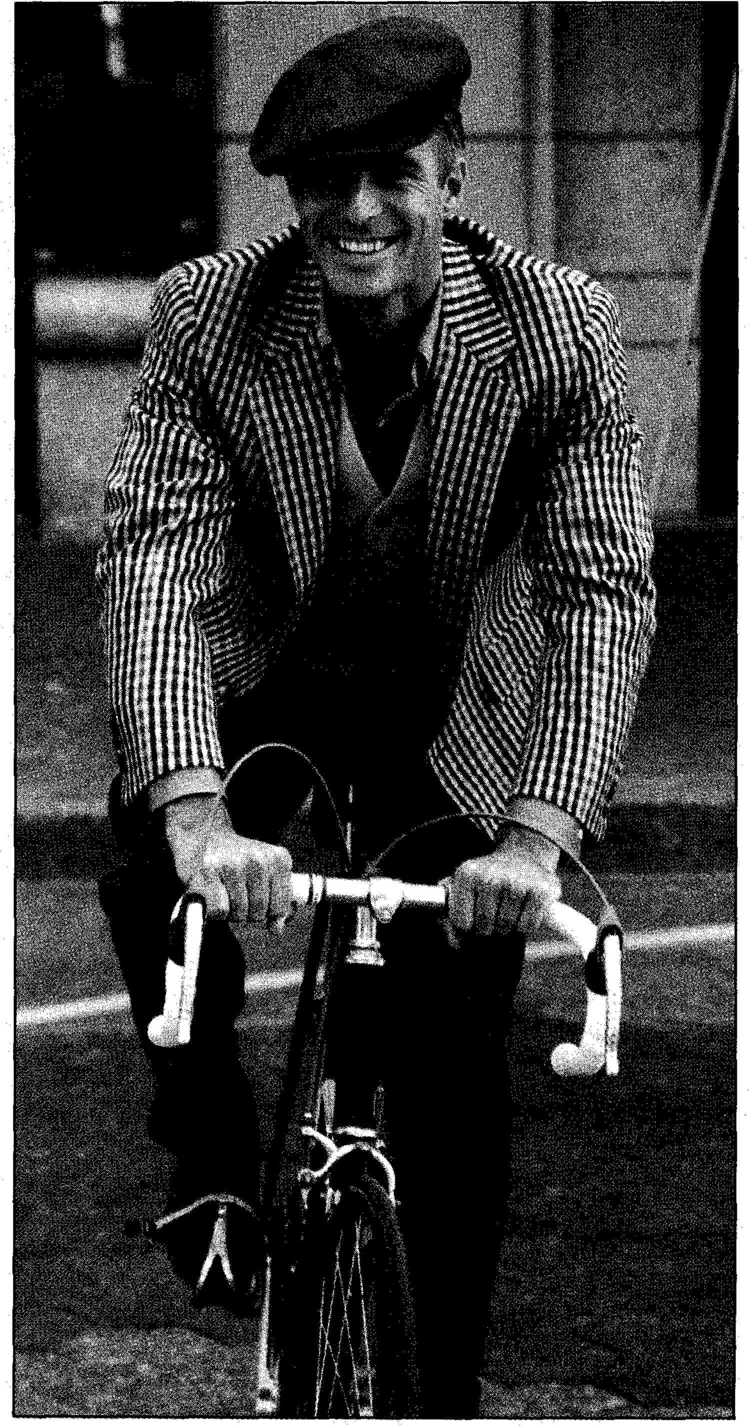
run it after Labor Day, to ensure a more attentive audience. But then the *Voice* got hold of some of the same memos and assigned a free-lancer to prepare a quickie version—a preemptive strike on Newfield. Newfield's old associates alerted him, and the *News* moved up its schedule. The next issue of the *Voice* attacked the traitors who had tipped Newfield—in short, a brief return to the old days of factional infighting.)

The Regan series produced federal subpoenas last week for the comptroller and several brokerage houses. The *News* will get a second big bounce from its new investigative reporter when Newfield's book *City for Sale: Ed Koch and the Betrayal of New York* appears later this year. Harper & Row is planning a 75,000 first printing and extensive promotion. *City for Sale* should be widely discussed, and as its title suggests, the mayor won't give it a good review. Newfield and coauthor Wayne Barrett, who is still at the *Voice,* treat Koch as an opportunist and an egotist, a Faustian figure who made pacts with devils named Esposito, Manes, and Friedman. "The first Koch term was actually a reform administration," Newfield says. "Then came deterioration, letting the crooks gain control."

Newfield says he has known Koch since 1962, when the mayor-to-be was one of the *Voice*'s lawyers and a downtown liberal with a slim figure. Newfield has also supported Ned Regan, voting for him in 1978 and 1982—"the last Republican ballot I ever cast." For now, his targets are on the right or neo-right. But it would be misleading to think of Newfield solely in partisan terms. Long before the 1988 Democratic presidential candidate ran from the word "liberal," Newfield was proclaiming he was against social engineering and "liberal elitist" notions that require "other people's kids to be bused." Newfield still reminds people that he was "born poor in Bed-Stuy," went to public schools, and doesn't own a car (though he does have a townhouse in the Village and vacations on Martha's Vineyard). "Half of what the working class feels is right," Newfield says.

The exact feelings of this "working class" are in part what the current presidential campaign is about. The "working class" also figures in the circulation plans of New York's tabloid rivals. John O'Sullivan, who wrote editorials for a time while Rupert Murdoch owned the *Post,* recently suggested that Pete Hamill and the other "populist" columnists were writing for a group that doesn't exist. Newfield's response is direct: "I can't believe that Breslin and Hamill and I are all alone or unique in our feelings," he says.

Candidates Bush and Dukakis get a verdict on class interests in November; New York's newspapers will have to wait somewhat longer for the decisive vote.



... signals a return to

Paul Stuart

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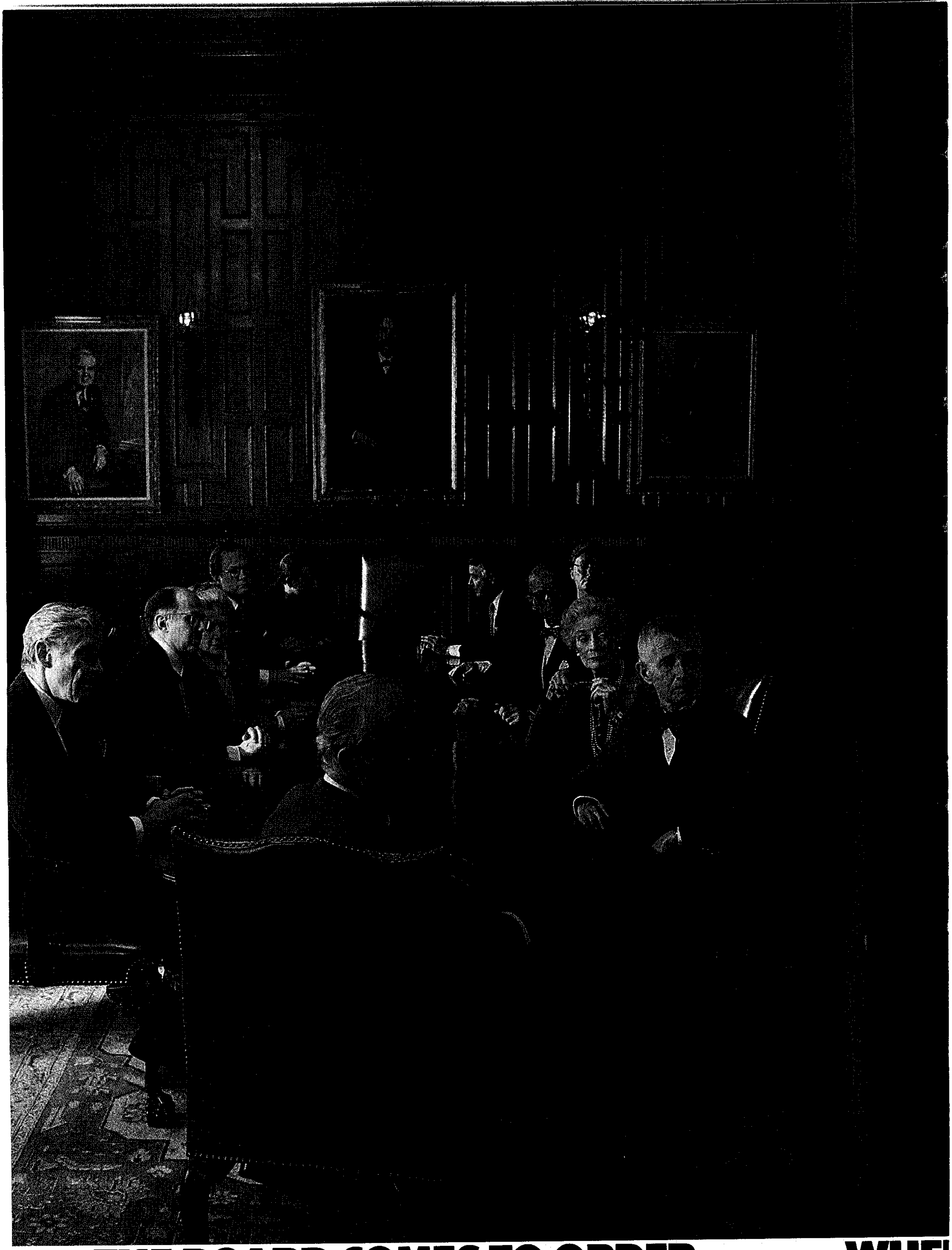
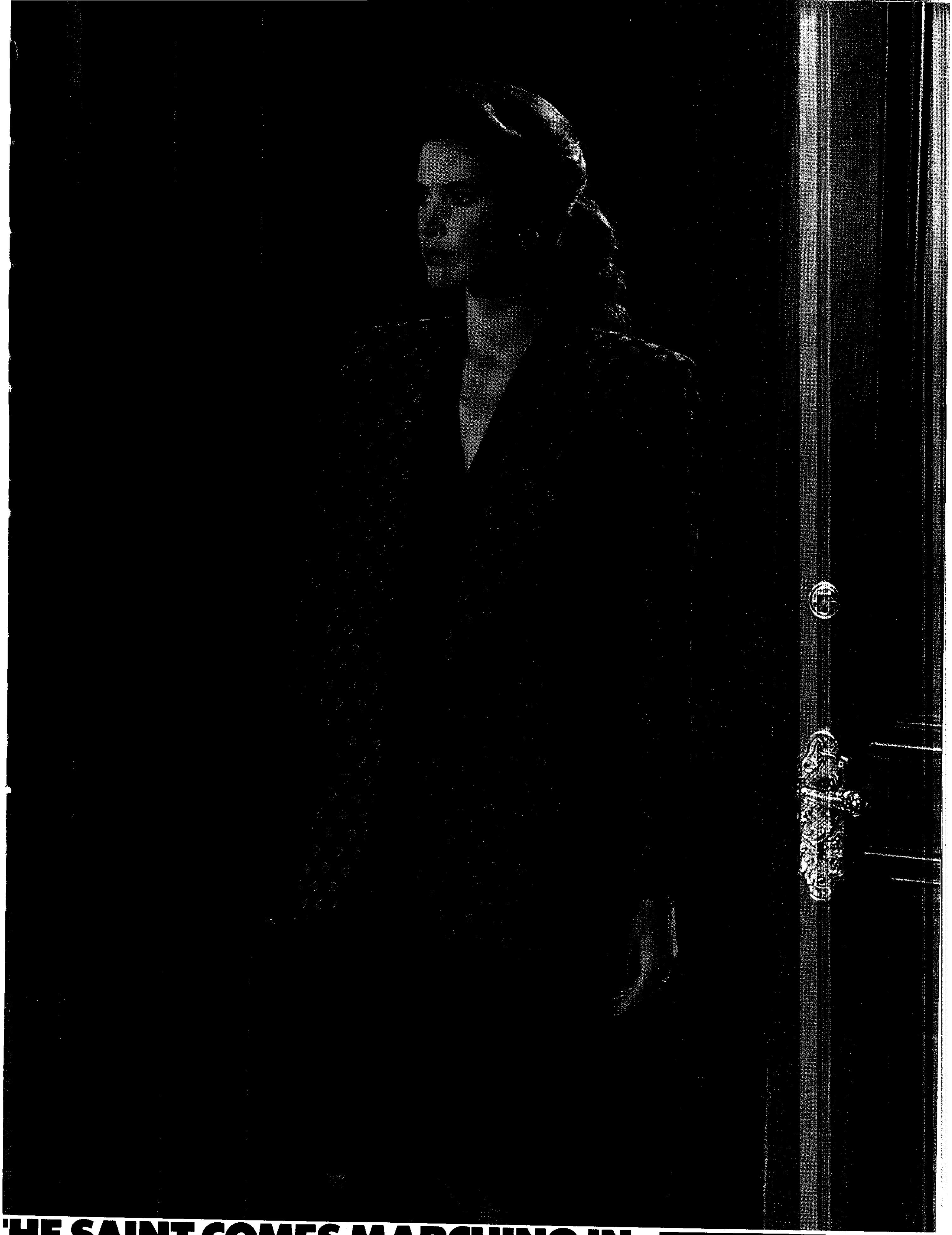


THE BOARD COMES TO ORDER WHE


THE SAINT COMES MARCHING IN.
ST. GILLIAN
THE DRESS
THAT MAKES
THE DAY.

On Madison Avenue/Bernice Kanner

SPECIAL EFFECTS

ADS 'POP UP' BETWEEN THE PAGES

ALTHOUGH SIMPLE MAGAZINE ADS ARE still the norm, pop-ups, scent strips, and musical microchip "printaculars" are becoming common exceptions. Soon, ads will have parts that move and light up, and in a year or two, readers can expect microchips that mimic human speech. The new sights and sounds are transforming magazines into theatrical stages where the play's the thing.

These dramas not only get consumers' attention but invite their participation—in some cases, readers have to turn a page to trigger the ad. "Advertising that goes beyond pretty pictures and persuasive copy is becoming an increasingly popular part of the magazine landscape," says James Guthrie, executive vice-president of marketing for the Magazine Publishers of America. "Suddenly, we're seeing a rash of interactive ads. I expect we'll see at least a dozen this holiday season. They're limited not so much by companies' willingness to fund [them] as by magazines' ability to include them." (Most magazines can handle only one per issue.)

FREE
T-SHIRT from SALEM
CALL 1-800-GET-TEES
TO GET YOUR FREE T-SHIRT
No purchase necessary
Even the phone call is FREE
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
Shake It Up!

KICK FROM CHAMPAGNE: *Salem heralded its T-shirt offer with an exploding origami cork.*

Tobacco and liquor advertisers are leading the bells-and-whistles revolution, but car companies, packaged-goods marketers, and telecommunications giants are also planning printaculars. "There's so much to gain for a marketer who needs impact—who's introducing a new product or whose goods peak during a short span," says Guthrie. "Perhaps 70 percent of fragrance and liquor sales occur in the last two months of the year, so a big impact is warranted. Magazines, which over the past decade have placed a distant second to television in generating excitement, are now at the forefront of the creative revolution, with people at agencies suddenly eager to be working on magazine advertising."

Fueling the interest in ads that compel readers to stop, look, and listen is the escalating cost of television. "With the same money, you can push print advertising way beyond its current boundaries and really stand out," says Richard McEvoy, the senior vice-president at Carillon, which imports Absolut vodka. Last winter, Absolut introduced music to magazine pages via microchips that played "Jingle Bells" and "Santa Claus Is Coming to Town" in *New York* and *The New Yorker*. "We spent $1 million to produce our musical concept," McEvoy says, "and recorded better than $4 million in measured publicity. Besides tracking the largest gain ever in awareness, we experienced the largest single percent increase in sales in December—with the ad as our only variable."

The vodka followed its musical tones with an "Absolut participation" ad in *Spy* magazine last March, urging readers to "brandish a cotton swab" and choose among the watercolors provided to create a beautiful ad for Absolut. "We're breaking something this Christmas that's never been done before and that we expect will bring a gleeful glitter to your eye," McEvoy says of the top-secret project.

The front page of a Canadian Mist ad last year hinted that the spirit of Christmas was just around the corner. Readers turned the page and heard "Deck the Halls." To celebrate Camel's seventy-fifth birthday last spring, R. J. Reynolds ran three-dimensional ads: The Camel dromedary jumped off the page to the tune of "Happy Birthday." Salem recently offered free T-shirts to readers. On the front of a four-page spread, a woman prepares to open a bottle of champagne. Turn the page and a tautly folded origami cork attached to a rubber band pops out of its paper pocket.

"The reaction has been tremendous," says Rick Rountree, a spokesman for R. J. Reynolds. "We have to be more creative because we're limited to print advertising. We felt something like a pop-out cork—which had never been done before—would draw attention to itself." Rountree says the toll-free number in the ad brought in "hundreds of thousands" of calls during the three months the ad appeared.

A cooking section in a summer issue of Gannett's *USA Weekend* reeked of chocolate—to "illustrate" a cupcake recipe. A scratch-'n'-sniff insert for Butcher's Blend dry dog food exuded the smell of bacon, and Rolls-Royce ran an ad with a whiff of leather. Luvs diapers used actual pull-out tapes to demonstrate its new closure, and Pampers invited readers to unfold a facsimile pad in the pages of a parenting magazine. McDonald's went interactive by punching holes in an ad page so all five fingers could get a grip on a McD.L.T. (The ad was born when a frustrated art director desperately thrust her hand through a piece of paper.)

Jim Beam Brands Company used peel-and-sniff strips to simulate the peachy aroma of its DeKuyper Peachtree Schnapps, and Johnnie Walker Black Label provided glossy peel-and-stick labels for scotch lovers to leave around the house—as reminders for any potential gift givers. To demonstrate its microwave paper towels, Bounty created interactive inserts. Open the perforated center of its ad and see a dinner microwaved in Bounty. Toyota Corolla ads came with 3-D glasses in several magazines, and Revlon and Estée Lauder have offered eye-shadow and blusher samples in fashion magazines. Soon, liquor, car, and food marketers will be lighting up magazine pages with wafer-thin batteries.

"It's not inconceivable to imagine an auto ad where you touch one part and the headlights flash on, you touch another and are treated to a fifteen-second

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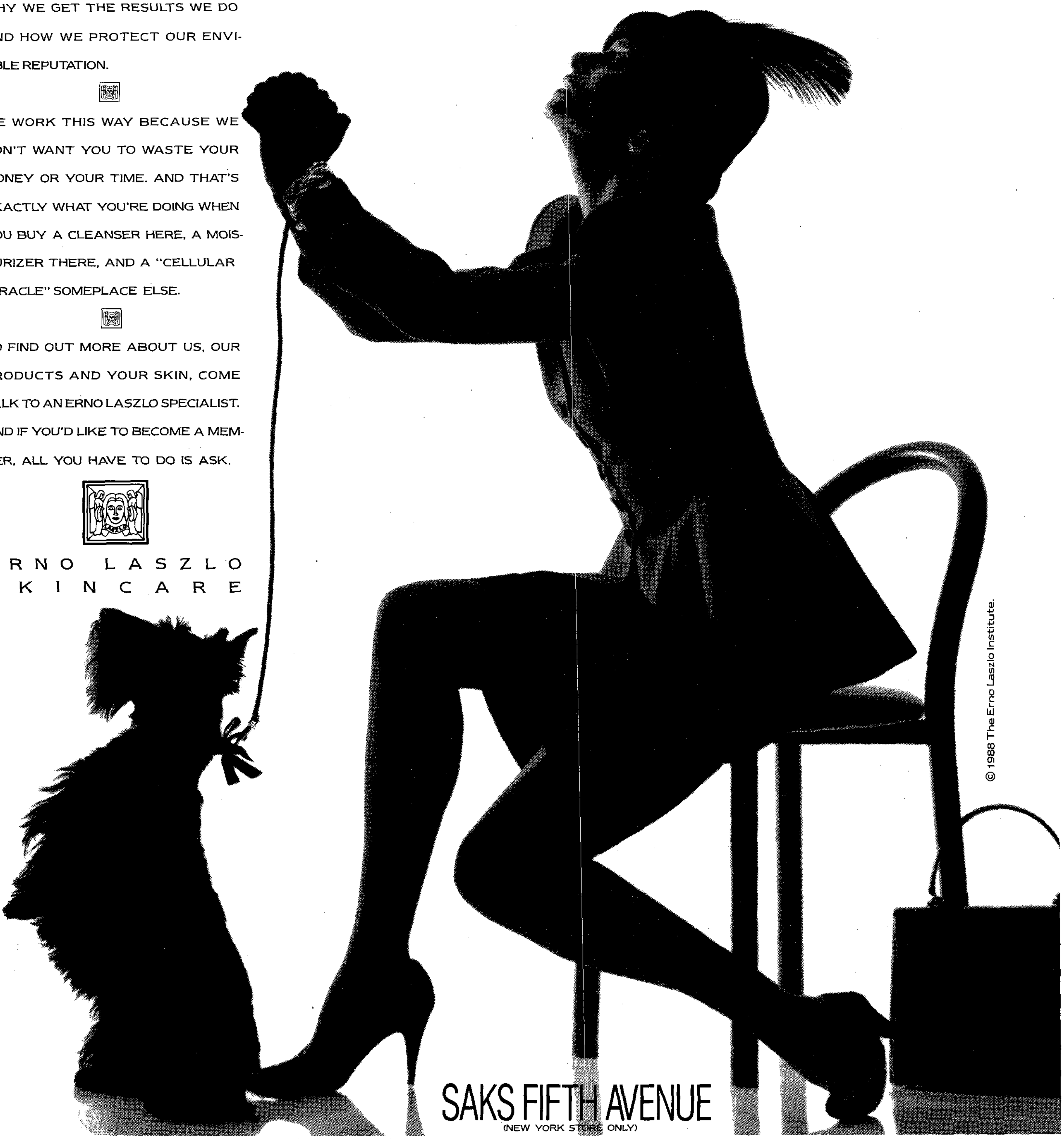

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spiel on why you should buy this car," says Ray Cooper, president of the Laserlight Company, based in Allendale, New Jersey. "Then you hear the car door close and the engines start up. You touch another mound and the wheels turn, and another touch changes the color of the car via a thermal element that transfers heat. The technology is all there. It's possible."

The sounds are produced by a microchip about the size of a grain of salt, explains Howard Terriss, president of Signature Marketing, which created the Canadian Mist musicale. And it's powered by a tiny three-volt battery that can endure up to 4,000 repetitions. A switch sandwiched in the pages sets everything off. The microchip can be programmed to mimic a peal of thunder, a cough, ringing phones, a roaring jet, animal sounds, whatever, says Terriss. Few publishers reject the ads for aesthetic reasons, but some magazines can't use the heavier paper they require.

This all comes at a price. "Lighting a candle or turning on the light in a lighthouse can cost as little as 25 cents an ad," says Cooper. But jazzing it up—say, stringing lights on a Christmas tree—could raise the cost per insert to more than the newsstand price of most magazines. Limiting the production run also increases the price per insert. On top of these costs, marketers must buy space. Placing a four-page interactive ad *can* cost less than a normal four-page spread: The marketer is, after all, supplying the printed materials. But the Canadian Mist ad cost $1 million to produce and place in *People*—nearly ten times the norm.

"We're an impact business, not a numbers sell," says Frank Cuzzi, the East Coast marketing director of Intervisual Communications, Inc., adding that Salem's elaborate pop-out ad cost about $3 million to produce and took about six months to develop and assemble. ICI and Signature Marketing have natural voice chips ready, but Cuzzi doesn't expect advertisers to embrace this technology until 1990.

Cooper hit on the idea of an illuminated ad during a fishing trade show in early 1987 in Buffalo, where he'd gone to display one of his new lures. But what attracted attention was his poster of a log cabin and a fisherman by a lake, which he'd adorned with elaborate lights. Cooper decided to miniaturize the technology and incorporate it in a lighthouse he'd seen in an AT&T ad. Marketers have been keeping him busy since, and he's had to abandon his fishing-lure business.

ICI, the world's largest three-dimensional paper engineer and designer of pop-up books, got involved with advertising in 1985 when Honeywell's agency had trouble producing a pop-up model of a factory complex. The ad appeared in *Business Week* a few months after ICI took over and shattered several "ad awareness" records. Since then, ICI has reconstructed the Transamerica Tower against the background of San Francisco (5 million times at roughly 50 cents each) to create the second most memorable ad for men, according to the Starch INRA Hooper research company. ICI took note of the fiftieth anniversary of *Gone With the Wind* by issuing a pop-up paper version of Vivien Leigh as Scarlett O'Hara—to sell a $150 porcelain doll from the Franklin Mint. It designed a "bottle" of Hennessy cognac so it would rise out of a Christmas stocking and produced 1.2-million elaborate six-page pieces (at around $1 each) touting the Dakota, Dodge's midsize truck. The Salem cork is another of ICI's recent triumphs.

Movable parts, however, are the next big frontier, says Cuzzi. "If I can move a gorilla's hand [which ICI has already done for National Geographic books],"

HAMBURGER HANDIWORK: *The McD.L.T. ad.*

he says, "then I could move a toothbrush in a child's mouth for Crest."

Ads like these promise to stand out in an ad-cluttered magazine. Research by Toyota has shown that people are six times more likely to read an ad specially inserted in a magazine. *Inside Print* magazine found pop-ups increased positive reader response by 10 percent. Starch INRA Hooper found that pop-ups garner twice as much attention as ordinary ads. And *Time* found that "unaided awareness" of Hennessy increased by nearly one third after the ad appeared, that strong "purchase intent" climbed 43 percent, and that 69 percent of its audience recalled the ad nearly a week after it appeared, compared to an average 25 percent recall of television commercials.

"We've brought life back to advertising. We've created a new thing in magazines, and there's no going back," says Cuzzi. "And we can apply it elsewhere. Can you imagine characters popping off cereal boxes? That's Tomorrowland in packaging." ■

Photograph by Tony Cenicola.

No.5 in a series on how to advertise to Mature America.

Don't take the romance out of life.

Romance hasn't gone out of their lives; in fact, there's never been more time for it. Weekends aren't always with the kids. Dinner together is no longer a sometimes thing. They're getting acquainted all over again. You may visualize older age as gray, when it's often candlelight. Dinner may be a frozen entrée, but show them enjoying it, and

each other. They want to be attractive, so fashion and cosmetics are as important as ever. Travel may be to visit family, old friends, or new places, but always make it adventurous. Romance them, and remember that fantasy can be as motivating as reality. The authority on maturity is Modern Maturity Magazine, with a 17.4 million circulation that makes it the second largest magazine in America. For more on Mature America and its magazine, please contact Peter Hanson at (212) 599-1880.

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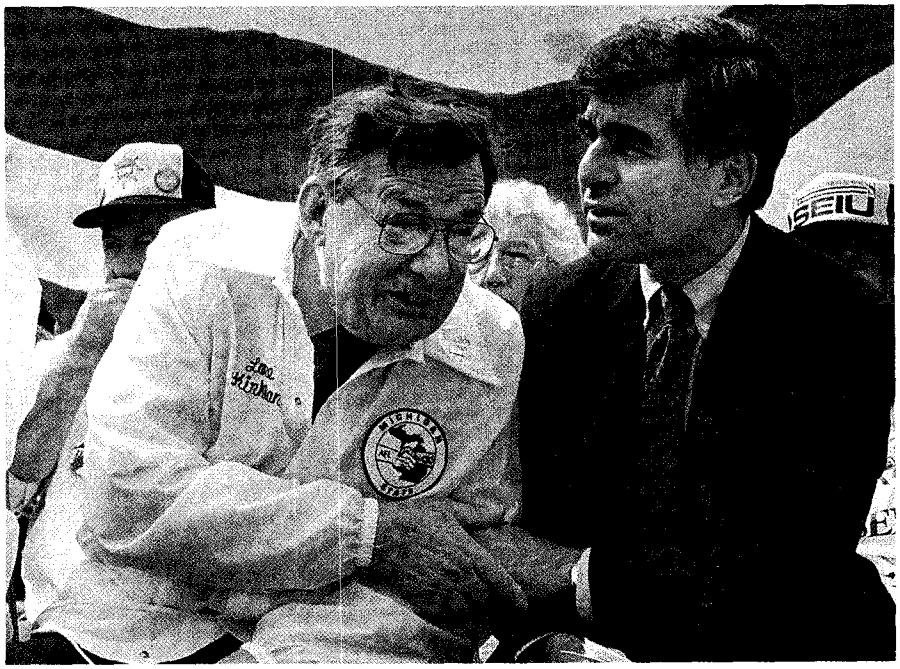

SHAKY START: *Kicking off the fall campaign with AFL-CIO chief Lane Kirkland.*

"THE SMELL OF DEATH HANGS HEAVY over this venture, doesn't it?" a colleague noted portentously last week as we watched Michael Dukakis stumbling through the first days of the *real* presidential campaign.

Funny thing about that. Less than a month ago, a British reporter used almost exactly the same words as we watched George Bush awkwardly communing with construction workers just before the Republican Convention. "I say," he said, "this fellow does have the smell of death about him, doesn't he?"

Yes, he did—but that was back in the days (receding into the mists of history now, given the electorate's gnatlike memory) when the vice-president was said to be a wimp. It's hard to imagine that the George Bush who went toe-to-toe with shipyard hardhats in Oregon last week, the tough-talking battler who sometimes drops his *g*'s and has made "gonna" a much-used verb in his arsenal, was once disdained by political pros as something of a dilettante. This new guy, Brawlin' Georgie Bush, comes across strong these days, even when jeered.

By contrast, behold the Massachusetts liberal: The same day that Bush was practically *scuffling* on the docks, Michael Dukakis was pleading with anti-abortion fanatics in Chicago (like the good card-carrying member of the ACLU that he is) to respect his right to speak as he would respect theirs. "Can I have your attention, please?" he begged, reminding voters of every junior-high-school social-studies teacher who ever tried to regain control of a class in the midst of a spitball fight. What a softy! What a nerd!

Was it terminal? The smell of death? I doubt it, even though some key Dukakis advisers sounded *very* concerned last week. But if Bush's handlers could take their boy from Mister Rogers to Tarzan in three weeks, surely a similar makeover could be arranged for the Duke.

Of course, Bush—throughout his career—has shown a singular willingness to let other people tell him what to do (even to the point of becoming a raving, jingoistic imitation of Spiro Agnew this past month). Dukakis is quite the opposite—deaf to the entreaties of mere mortals most of the time, limitlessly smug. For a brief moment this summer, his arrogance seemed justified: "He'd been running the show pretty much by himself after John Sasso was fired [for nuking Senator Joe Biden's campaign with a videotape] last year," says a source close to the campaign. "He won the primaries, handled Jesse, had this great convention, and was sitting twenty points up in the polls on August 1, playing it his way—cautiously. He probably thought he actually *knew* something about politics."

In fairness, it wasn't more than a few weeks ago that a preponderance of Democrats seemed to agree with him. But even in the euphoria, there were sober heads close to the candidate—people in contact with the semi-banished Sasso—who were warning that if Dukakis was going to succeed in the fall, he would have to be bolder, more specific, sharper.

Now, Sasso is back—running the show no matter what his title (vice-chairman)—but the fate of the enterprise rests on a basic personnel problem: Will Dukakis finally relinquish control and, like Bush, allow his experts to use him as a blunt instrument? This question is, quadrennially, a sad commentary on American politics—although it would be a lot sadder if Dukakis were failing because of an excess of candor and the *imagistas* were being summoned to reign him in, lest he burden the public with too much truth.

One thing Dukakis was *not* suffering from was a dearth of advice. Overnight-express letters were cascading onto Sasso's desk from consultants desperate to consult. As an interested party—interested, at least, in a good, close election—I reserve the right to kibitz, too, and hereby submit to Mr. Sasso my five-point plan for saving the campaign:

☐ *Keep it simple.* Dukakis needs to make clear what he stands for, why a change in government is necessary, and why George Bush—the guy who wasn't there the past eight years, the silly dilettante who picked the rich kid as his running mate (*that* George Bush)—would be a riskier, *shakier* choice for president. This is easier said than done, especially with the intellectual firepower assembled up there on Chauncy Street. "Duke's people think too much," says a consultant who has worked with them. "They make everything complicated. No one ever says anything simple like, 'Hey, let's kick the s--- out of Bush on drugs.' "

Granted, Dukakis faces a knotty political problem: a public with vague fears about the future after eight years of peace, prosperity, and a popular president. But he can't be coy—and his message has to be as simple as the one Bush has been selling ("Things are fine. Why let the liberals ruin it?"). The real Dukakis message is a question: *But what about next year?* (In that regard, Mr. Sasso, you should be harboring the unpatriotic hope that our Olympic team gets creamed in Seoul, thereby reinforcing doubts about our international competitiveness.)

☐ *Politics is show business.* A cliché,

Photograph by Bob Child/AP/Wide World.

right? Sure, but not to be disdained: If you don't understand the precise nature of this particular show, your campaign flounders. So far, the Dukakis team has shown no indication it understands *Running for President* is a show that airs once a day in heartland America, just before *Wheel of Fortune,* on the evening news.

By contrast, Bush's handlers are experts at milking the tube; in fact, Roger Ailes (working with Richard Nixon in 1968) and Stuart Spencer (with Ronald Reagan) practically invented the form. They stage one carefully scripted, visually dramatic event each day. Over the past month, they have taken the public to school on George Bush, giving new lessons each night in simple sentences: He is a patriot. He is tough on crime. He likes clean water. And so what if he doesn't know when Pearl Harbor was? He stands up for what he believes, even when confronted by menacing hardhats.

It is no accident that Dukakis's most effective moment of the campaign—his acceptance speech—was choreographed by two television producers, Gary Smith and Dwight Hemion, right down to the choice of Neil Diamond's dreadful but effective "(Coming to) America" as his theme song. The campaign has kept the music, but it's the only emotional moment in any Dukakis event. Bring back Smith and Hemion—or someone like them—to stage each day's show.

☐ *Bring on the varsity.* Bush has had a chorus of surrogates, led by Ronald Reagan, to sing his praises and bash Dukakis. But who sings for the Duke? He needs more than the anachronistic AFL-CIO president Lane Kirkland, who helped kick off the campaign in Detroit last week. "Dukakis has been doing it all by himself," says a friend of yours. "He needs to reach out and get some heavy hitters to help make the case against Bush." Get Sam Nunn to help out on national defense. Get people like Dick Gephardt, Bruce Babbitt, and Bill Bradley on the campaign plane, talking to the press. Part of the problem has been that Susan Estrich and Paul Brountas, the campaign manager and chairman respectively, are lawyers, not politicians. Estrich, especially, had little patience for the hand-holding and schmoozing (with press and pols) that come with the territory. You're much better at that, John, but you're going to need more—a coordinated assault by the Democrats' big guns.

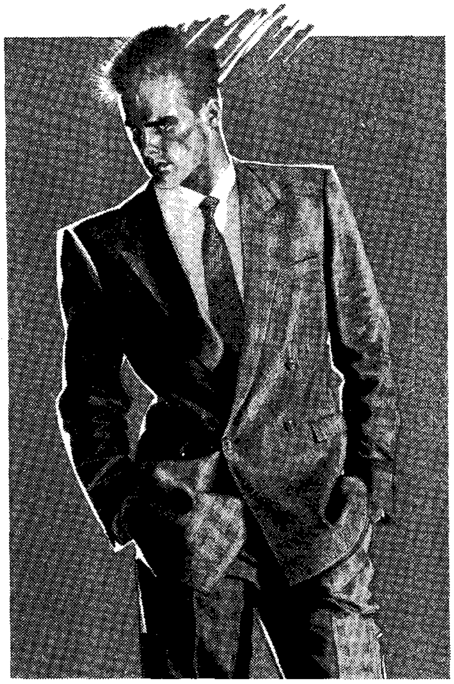
☐ *Where was Shrum?* Bob Shrum is your party's best speechwriter. He wrote Ted Kennedy's convention speech, which included the only half-decent battle cry of the Dukakis campaign: "Where was George?" Several weeks ago, Estrich (finally) asked Shrum to help out with the campaign. Dukakis certainly needs him. Your current speeches—attributed to Bill Woodward, the chief speechwriter—read like something negotiated by the Brookline Zoning Board. There is no poetry to this campaign—mostly because the candidate is uncomfortable with it. That must be pretty frustrating, because the potential for poetry is there—in the Ellis Island imagery, in the egalitarian spirit of the Democratic Party. Shrum is great at uplift; he should be writing a major speech every few weeks. (Dukakis should be taught how to read them, too.)

Oh, and by the way: I wouldn't give too many speeches, unless you have something important to say. Dukakis is much better at "open mike" events where people ask questions and he responds. Invariably, the questions are right up his alley ("How will I ever afford college?"), and he answers in a smart, respectful way that communicates not only his knowledge of government but also a real gut desire to help people. His speeches somehow never do that.

There should also be a Smug Patrol to prevent Dukakis from engaging in the grave, legalistic malarkey he tried when Bush—unbelievably—was able to make the Pledge of Allegiance a campaign issue. That was a moment for well-scripted righteous anger, or humor, or maybe he should have just ignored it. But don't leave it up to him anymore: *You* decide how to respond when mud is slung.

☐ *Take risks.* I've been harping on this all year, but your candidate often seems close to gutless—rarely, if ever, willing to say what he really believes and damn the consequences. Isn't it about time that he took a position—on anything—that may seem impolitic but gives people a sense that there is a real human being under all that efficiency? "There is a spiritual dimension to presidential campaigns," says Boston consultant John Marttila. "Sometimes you have to embrace losing causes in order to make a larger statement about yourself."

Perhaps you could have him tell the truth about homelessness: that to help solve it, we're going to have to build small, humane mental hospitals down the block from a lot of voters who may not want them there. Perhaps he might consider linking his fate to the 13 million children growing up in poverty—not in a soft-minded, special-interest-oriented, Great Society sort of way, but by recognizing the inconvenient complexities of underclass culture and putting the money where it will help kids, not bureaucrats. No doubt, there will be some who accuse him of emphasizing the dark side of life, of peddling doom and gloom. But there will be others—and you must gamble that they're a majority—who sense that impolitic compassion is often the stuff of greatness, who are tired of being assumed selfish by politicians, who know patriotism involves sacrifices of many sorts and are waiting for the call. ■



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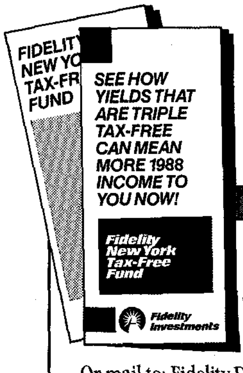
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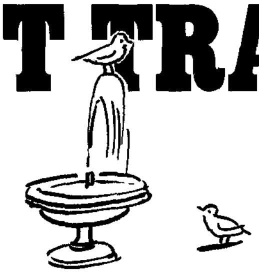
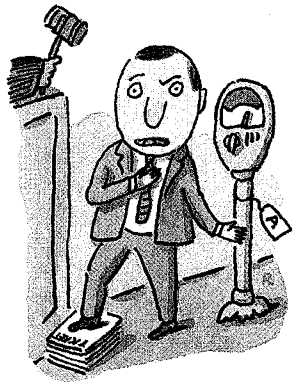


EDITED BY DANIEL SHAW

TRUE TALES

Driver Education

I GOT SO MANY PARKING tickets that the state refused to renew my car's registration. While I was saving money to pay the tickets, I persuaded my friend in Arizona to let me register my car under his name.



And I continued to get tickets. My friend insisted I pay them, so I headed down to the Parking Violations Bureau. I pleaded guilty, with an explanation.

"Your Honor, I am representing Mr. Tully in this matter. Mr. Tully is a resident of Arizona. He has an Arizona driver's license, but the State of New York has no reciprocal agreement with the State of Arizona.

"As a gesture of good faith to the people of the State of New York, Mr. Tully would like to pay the tickets. However, he would like to ask the court to waive the late fines."

The judge bellowed, "Where do you think you are—in some kind of bargain basement? You'll pay the tickets and the late fines!

"And *who* are you, anyway, and how do you come to represent Mr. Tully?"

"I am Mr. Tully's chauffeur," I improvised.

The judge looked down at the tickets and frowned. "In a 1970 Ford Falcon?"

"It's in perfect condition," I answered.

GREG DONALDSON

OVERHEARD

ON THE SUBWAY ONE morning, two women were talking.

"Is Paris in England?" asked the first woman.

"No!" said the second. "Paris is in France."

"Oh, well," said the first woman. "I was never very good at geometry."

LOCAL HERO

A POSITIVE APPROACH

'EVERYONE WAS SAYING, 'WE'LL DEAL with them when they get into the hospital,' " says Michael Hirsch. "I thought, Great, maybe we can keep them *out* of the hospital."

Hirsch is the founder of Body Positive of New York, an eleven-month-old group dedicated to helping people who have tested positive for the HIV antibody (which means they are carriers of the virus that usually leads to AIDS).

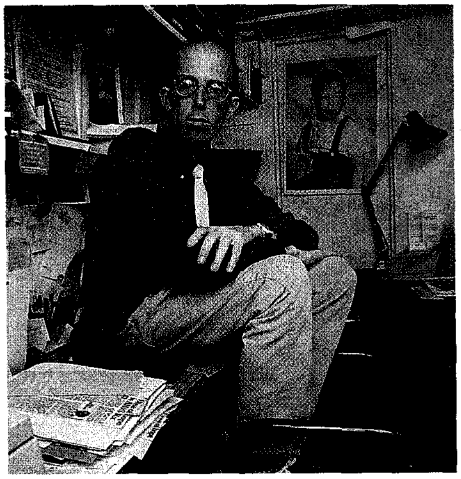
"Forget cures," says Hirsch, 34, an intense, energetic man. "Forget vaccines. There are treatments for a variety of categories of people to begin buying time until they can keep the virus at bay."

Hirsch, who grew up on Long Island, used to work as a free-lance arts administrator for organizations like the Theater Development Fund. In 1985, he helped found the People With AIDS Coalition, where he worked full time before starting Body Positive. He had symptoms, he says, as early as 1985 but did not get tested—and learn that he was HIV positive—until last year. He is now emaciated and suffering from a variety of AIDS-related ailments.

Hirsch says that getting tested is more useful these days because there are more ways to help those who've tested positive: They can alter their way of life and experiment with new drug therapies.

At the first Body Positive meeting last fall, 150 people showed up, looking for medical referrals and news on the latest treatments. But they mostly came for emotional support. "Someone should be with them the first day," he says, "to hold their hand. To ease them into this."

Hirsch was inspired to start Body Positive after learning about a similar organization in London. But he says his group is different from its English counterpart. "The entire British Isles have had only 1,800 cases over the past eight years. We've practically had 2,000 within a twenty-block radius of here."



Hirsch: "Helping others is self-healing."

In an office provided by the Community Health Project on West 13th Street, Hirsch maintains a hectic schedule—working the phones, raising money, conducting seminars, and training volunteers. The group doesn't have the money to expand, and these days Hirsch is concentrating on fund-raising, so he can publish a pamphlet called "Positive Options," which he describes as a workbook for living with HIV.

And he is taking things one day at a time—a lesson, he says, every HIV-positive person must learn. "I don't have much choice. I do what is required to make my days rich and full. If I don't keep moving, I'll dwell in the past. Part of helping others is self-healing."

STEVE WEINSTEIN

Photograph by Lawrence Ivy. Illustrations: top, Guy Billout; left, Marc Rosenthal.

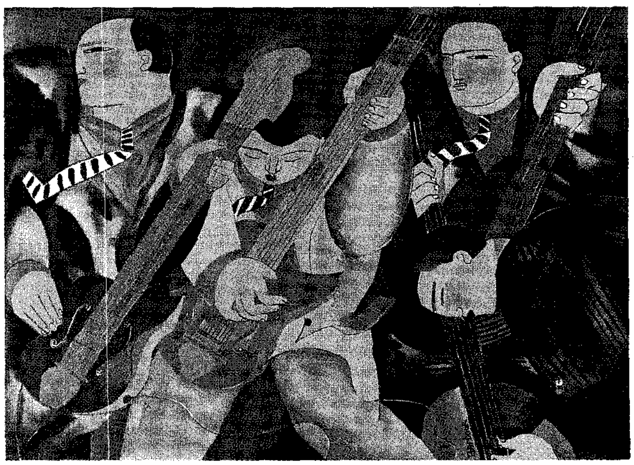
NEW YORK JOURNAL

The Suits

ONE LUNCH HOUR NOT long ago, the West 48th Street "guitar ghetto" seemed more like Brooks Brothers than the block where Dire Straits guitarist Mark Knopfler hangs out when he's in town.

"The Suits?" said Christopher Carire, a 23-year-old salesman at Manny's Music Store. "You get them between one and three."

The Suits are guys, mostly in their thirties and forties, who still have a passion for rock music and electric guitars. They visit the West 48th Street stores—Manny's, Sam Ash, Rudy's Music Shop, Alex Musical Instruments, Art-Shell Music, We Buy Guitars, Inc., 48th Street Custom Guitars—ogling esoteric gear like a Digitech PDS 1550 programmable distortion pedal with cut boost or Boss BF 2B Bass Flanger. But buying even strings or picks from the young salesmen in their leathers and T-shirts can be intimidating.



Johnny Robbins, 23, a wiry guitar salesman at Sam Ash with spike-studded cowboy boots and stream-of-consciousness blond hair, is amused by the Suits: "Most of them played when they were young and then got out of it," he says. "Usually, they want a Gibson or a Fender"—the most popular guitars of the sixties and seventies—"and they play, you know, Beatles or old Zeppelin."

While Carire says he has yet to see "a Suit come in and play like Eddie Van Halen," he allows they are "very serious about their music, very knowledgeable about what they're buying."

Gary Guglielmi, 31, a bank executive and guitarist, is cruising West 48th one afternoon with keyboardist Joe Turso, 30, an investment-bank controller. "Well, yeah, I guess you don't feel as comfortable in this environment in a suit and tie," says Guglielmi, who is wearing a gray flannel suit and recently had a B. C. Rich Mockingbird guitar custom built. "I don't think it should make a difference. Half the lawyers I run into are ex-musicians who are still playing. They just can't walk away from the music."

Sam Elysee, a bank auditor who plays guitar in a gospel group, insists that wearing a suit to the guitar ghetto doesn't faze him. "Let's say I come in here on Saturday—I wear my street clothes," he admits, "and, you know, I feel a whole lot better."

As Sam Ash's Johnny Robbins points out, a 17-year-old Metallica freak and a guitar-crazed investment banker aren't all that different. "It's basically the same scene," says Robbins. "It's just that they . . . *grew up.*"

And being a Suit, says Turso, has its advantages: "You can afford the equipment."

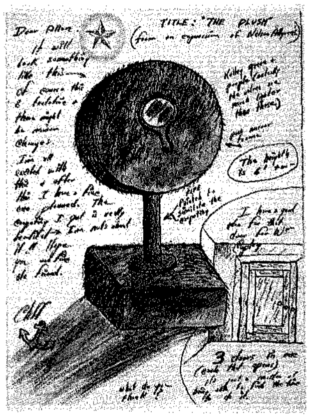
MICHAEL WALKER

ART BEAT

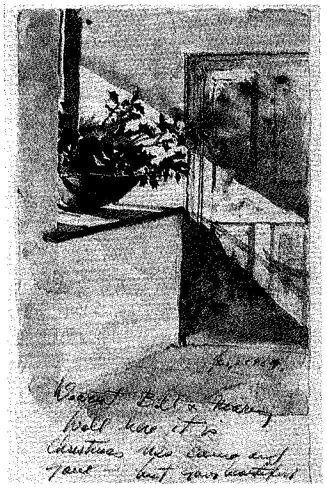
BELLES LETTRES

BEFORE FAX MACHINES and computer mail, everyone *wrote* letters. And many artists—from the sixteenth-century Italian sculptor Cellini to the twentieth-century American assembler Joseph Cornell—also illustrated theirs.

"Show & Tell: Artists' Illustrated Letters" will be the exhibit at NYU's Grey Art Gallery and Study Center from October 3–29. The show's 100 letters range from the mundane (sculptor Henry Moore writing to his foundry) to the emotional (Moholy-Nagy's love letter to his wife). And when Picasso wrote to Leo Stein, his mistress Fernande Olivier added a postscript for Stein's sister, Gertrude.



An H. C. Westermann.

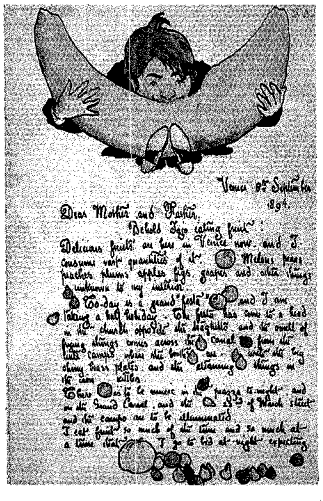


An epistolary Wyeth.

The show grew out of a graduate seminar on artists' letters at NYU's Institute of Fine Arts. Professor Colin Eisler had his students contact libraries, curators, and dealers around the world for examples that could be used in the exhibit. They found Thomas Eakins's brown-ink missive to his sister, Fanny, and H.C. Westermann's watercolor-and-ink correspondence with his dealer, Allan Frumkin.

"In many instances, the letters were never meant to be seen by the outside world," says the Grey Gallery's director, Thomas Sokolowski, who organized the show. "These letters reveal the private thoughts and desires of the artists, what their hopes and aspirations might have been—whether they were based on greed or notions of altruism."

EDITH NEWHALL



A Joseph Linden Smith.

Photograph by Robin Holland. Illustration by Karen Barbour.

OFF BROADWAY

Artful Dodger

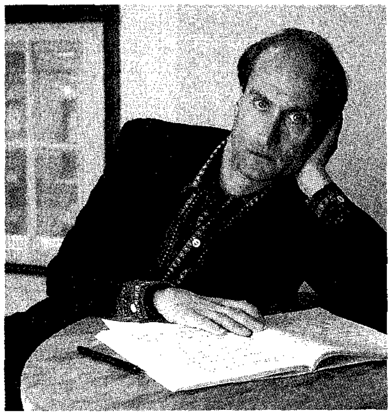
ONE MORNING IN 1972, Robert Reiss was awakened by FBI agents, who told him he was under arrest for having failed to register for the draft three years earlier. Reiss, then 21, was coming out of a deep sleep. When he saw the agents standing before him, he thought to himself, They have been phantom presences in my room for three years.

Now, sixteen years after Reiss was convicted of refusing to register and spent four and a half months in prison, *Dry Rain,* his play about the experience, is being staged at Washington Square Church. (It goes on after the nuptials in *Tony 'n' Tina's Wedding.*) It is based on testimony Reiss and three witnesses gave in his trial: When Reiss said he *would* fight in a nonviolent war, the judge said, "That seems to me like dry rain."

The young, idealistic Reiss's soliloquies are the basis for the play. Now a professional magician and telepathist, Reiss insists that he wanted his trial to be a "public forum" for his political views.

"I was lucky," he says. "I got to speak up."

In one scene, part of the letter Reiss sent to the Selective Service is read. He wrote that he objected to the war because he was a Unitarian and because his mother once told him, when classmates picked on him, "Ignore them when they act up."



Robert Reiss: "I got to speak up."

Reiss, who grew up in Murray Hill, knows he got off easy, and says that he's yet to be criticized by Vietnam veterans. While he eventually received a lenient six-month sentence, other resisters were not as fortunate, and some people he knew spent up to five years in prison.

But *Dry Rain,* which he calls an "auto-docudrama," does not tell the entire story, and Reiss is planning two more plays—one on prison life and one on his life after that.

And he claims—surprisingly—to feel a bond with vice-presidential candidate Dan Quayle, who did "a good act" by joining the National Guard.

"For one reason or another, Quayle refused to participate directly in the killing. In a sense," Reiss says without irony, "he's an ex officio member of the resistance."

RICHARD LAERMER

COMING UP

KING OF THE RING

'WITH TIGERS, THE most important thing to remember," says Nikolai Pavlenko, "is that anger is their *normal* state."

Pavlenko, who will be performing with the Moscow Circus at Radio City Music Hall beginning this week, works with Sumatran tigers—the "bitchiest" of animals. "They are like our people from the Caucasus," he says through a translator. "Nervous and high-strung, so they move very beautifully. It is easiest for me to relate to these kind of people."

At a recent performance, the audience was enthralled by Pavlenko's grace, which seemed more suited to a concert stage than to a circus ring. With his willowy frame tightly packed into a black jumpsuit, he conducted the ensemble of sixteen tigers like a virtuoso. Cracking a whip only occasionally, he sent the tigers jumping through fiery hoops, dancing on hind legs, and circling the ring in martial order. "I like to make it look easy," he says.

Pavlenko was "discovered" last year by American producers Steve Leber and Scott Sanders, who were in the Soviet Union to choose circus acts to tour North America. "Pavlenko has a humane flair," says Leber. "It may look simple, but he takes off his shirt and part of his rib cage is missing." (Pavlenko has been attacked several times.)

Nikolai Pavlenko: "Psychology wins the animal."

Pavlenko, 45, a native of the Ukraine, decided to join the circus when he was a child. He joined the Soviet Circus twelve years ago and has developed what he calls a "softer and more emotional" approach to taming animals.

"It is not strength but psychology that wins the animal," says Pavlenko, who has worked with all circus animals. "Whether it was a jaguar or elephant, I first had to learn the psychology of each."

Pavlenko says he enters a cage not with fear but with respect and love. "There is constant danger," he says. "To them, I am some obnoxious creature that makes them do things. I can sometimes see their grimaces. But I know how to move among them, even though I know they can do *this* to me," he says, shredding a piece of notebook paper.

But he doesn't understand why they don't attack him always. "Let's leave that to the scientists," he says. "We trainers are very practical people. I can only say that nature is divided between hunters and victims. When there are two hunters together, one of them must be stronger or quicker—or smarter."

PATRICK PACHECO

Photographs: top, Mark Ferri; bottom, Martha Swope.

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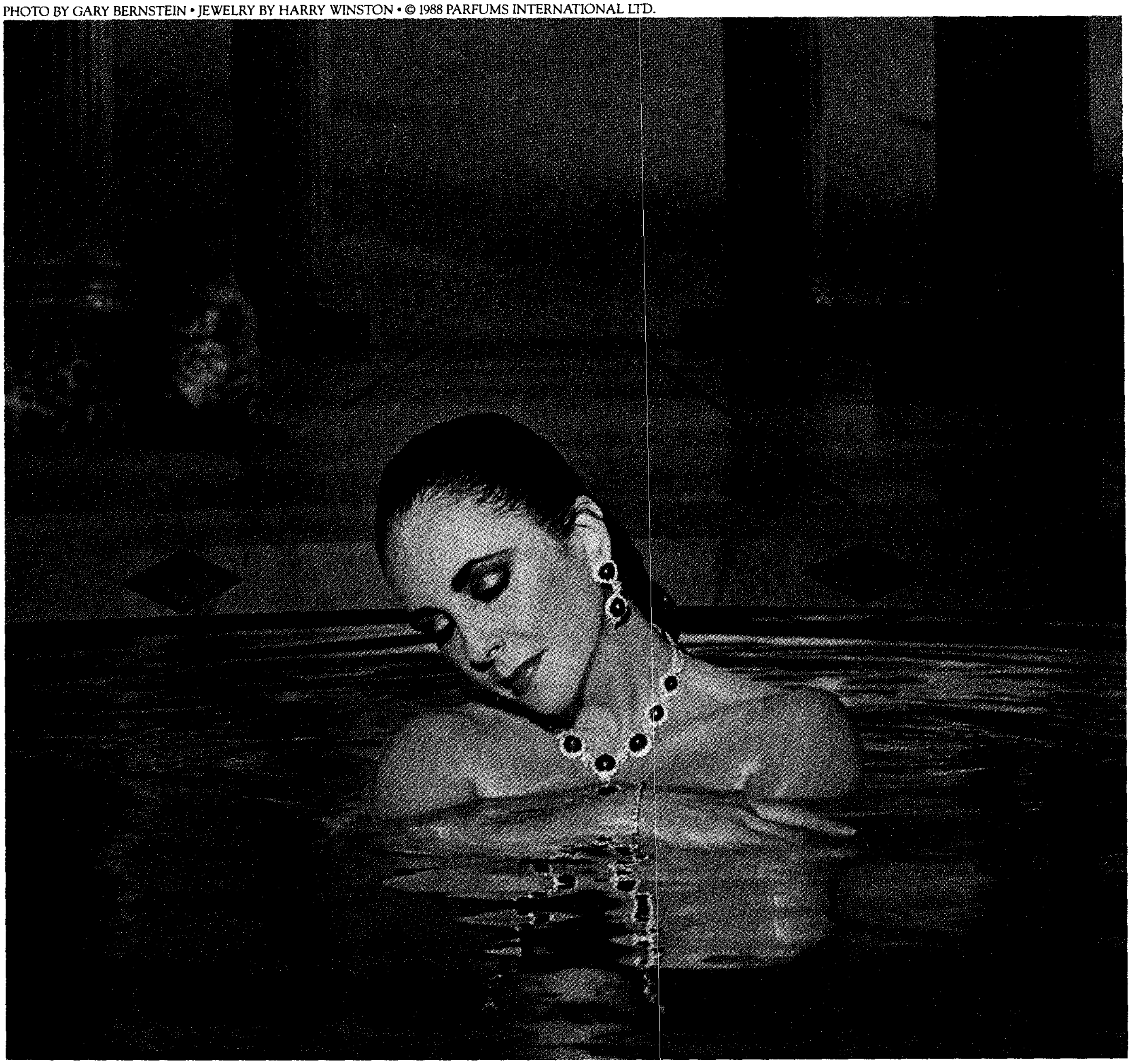

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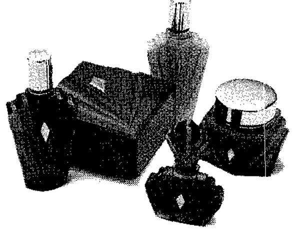

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BY RUTH GILBERT

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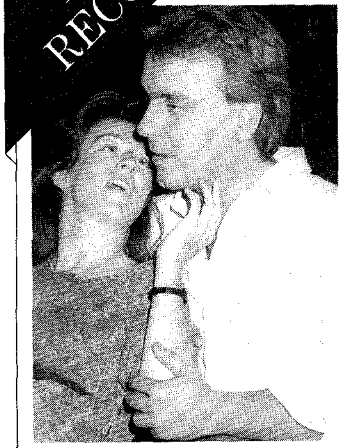


IRISH REPERTORY THEATRE

Anne O'Sullivan and Erol Landis appear in Sean O'Casey's classic "The Plough and the Stars," set against the 1916 Easter uprising. It opens September 15 at the 18th Street Playhouse.

'DEAR AMERICA: LETTERS HOME FROM VIETNAM'

Soldiers' letters from Southeast Asia, set to newsreel footage, are read by Willem Dafoe, Robert De Niro, Michael J. Fox, and others. Above is an unidentified letter-writer. The film opens September 16 at the Eastside Cinema.

NEW YORK CITY OPERA

Soprano Faith Esham sings Gilda and tenor Richard Leech is the Duke of Mantua in Verdi's Rigoletto, *September 21 at 8 p.m. on* Live From Lincoln Center, *Channel 13; the simultaneous broadcast is on WNCN (104.3).*

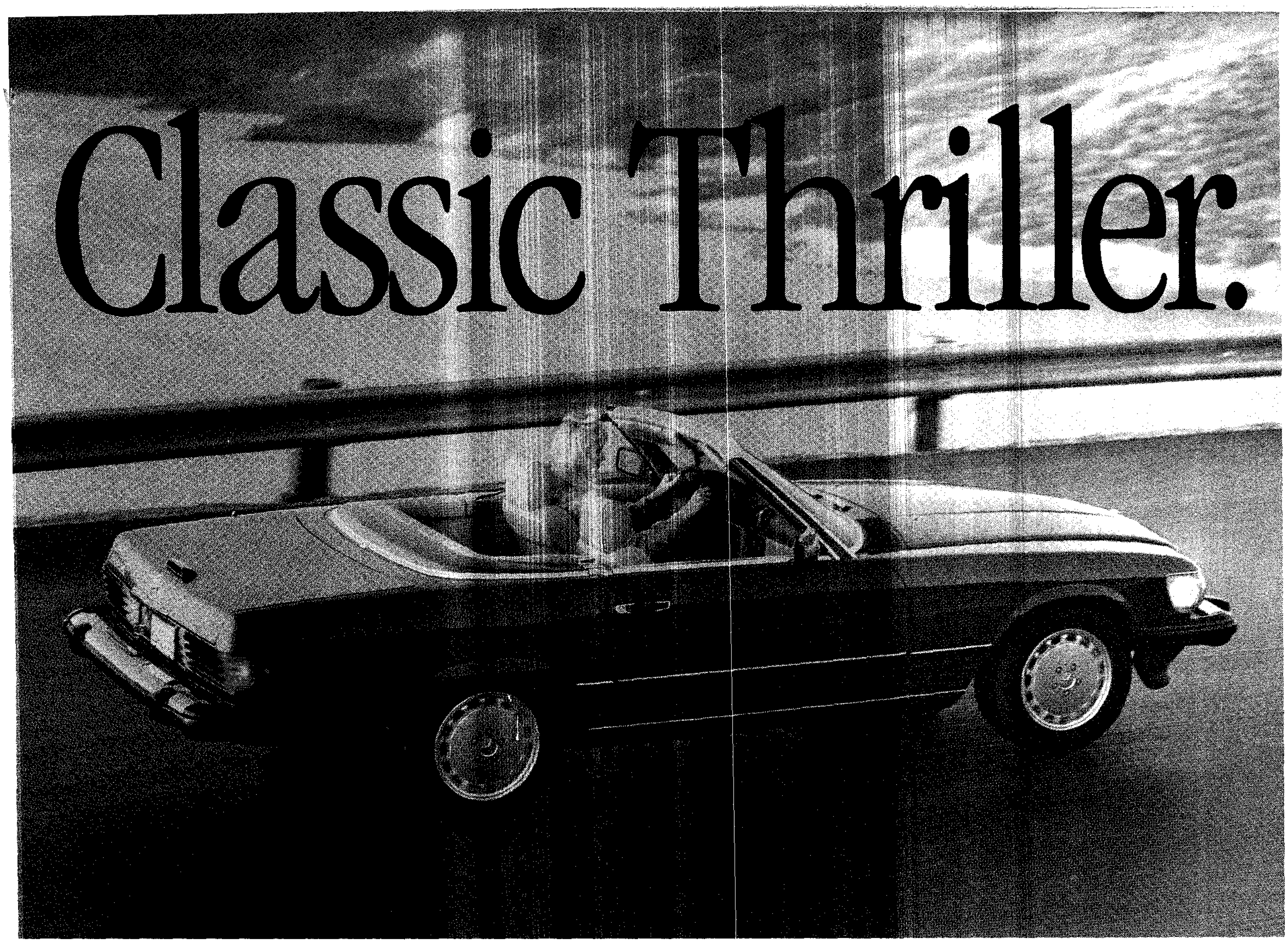
A 'POPERETTA'

Christine Sevec and Steve Gunderson are two of the stars in "Suds," which features 50 of everyone's favorite songs from the early sixties, Beatles to Bacharach. It's going strong at the new Criterion Center.

'FORBIDDEN BROADWAY 1988'

A full-evening edition of this spoof of Broadway hits leaves its five-year cabaret run for a place all its own, Theatre East at 211 East 60th Street. Below, Toni DiBuono and David McDonald satirize The Phantom of the Opera.

Photographs: top left, Len Tavares; center, The Couturie Company; top right and bottom right, Martha Swope Associates/Carol Rosegg; bottom left, Ken Howard.



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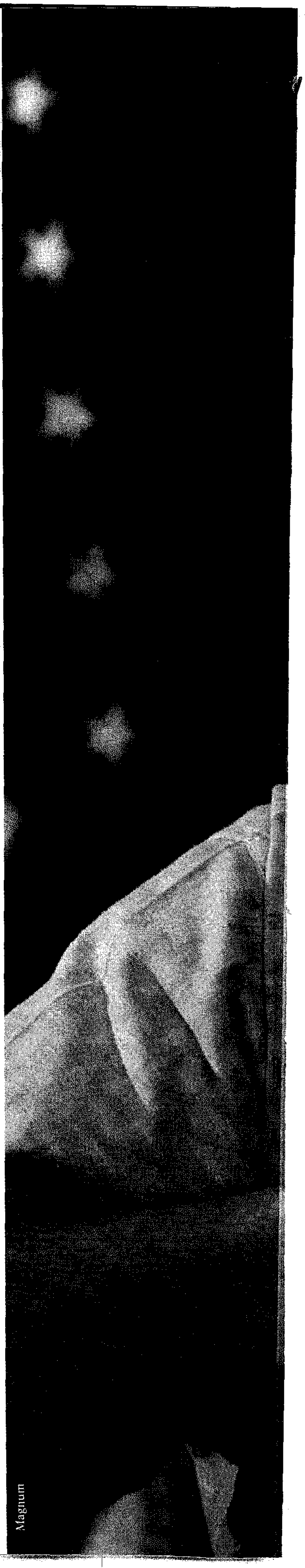
IS DAVID ROBERTS A KILLER OR A SAINT?

NIGHT AND DAY

BY
AIMEE LEE BALL

THERE IS NOT MUCH THAT is welcoming about the haven for homeless men and women on Staten Island known as Project Hospitality. The sofa has no springs, which means a quick plummet to the floor for anyone trying to sit, and the few bits of furniture seem to be held together with spit and prayer—appropriate to a soup kitchen housed in a church basement. But every day, 365 days a year, dozens of hungry and homeless people file into the Brighton Heights Reformed Church, just up the hill from the ferry terminal, for a sandwich and a cup of coffee, a shower or a change of clothes, or perhaps a bed at the project's nearby shelter.

When Robert Lord first appeared there, in November 1986, he seemed marginally but distinctively different to Terry Troia, the director of the agency. Typically, she says, people coming in off the streets are depressed and silent, and more than half show the effects of drug or alcohol abuse or mental illness. Lord was a tall, muscular man in his early forties, with no hint of a drug or drinking problem. "He stuck out because he was not crumpled in stature," says Troia. "But he coughed constantly. When he said he'd been sick for several months, I could believe it just from the depth of congestion in his chest." Lord made it clear that he was seeking food, not shelter—he'd been renting a room in the neighborhood but was down to his last few dollars. Just before Christmas, the money ran out, and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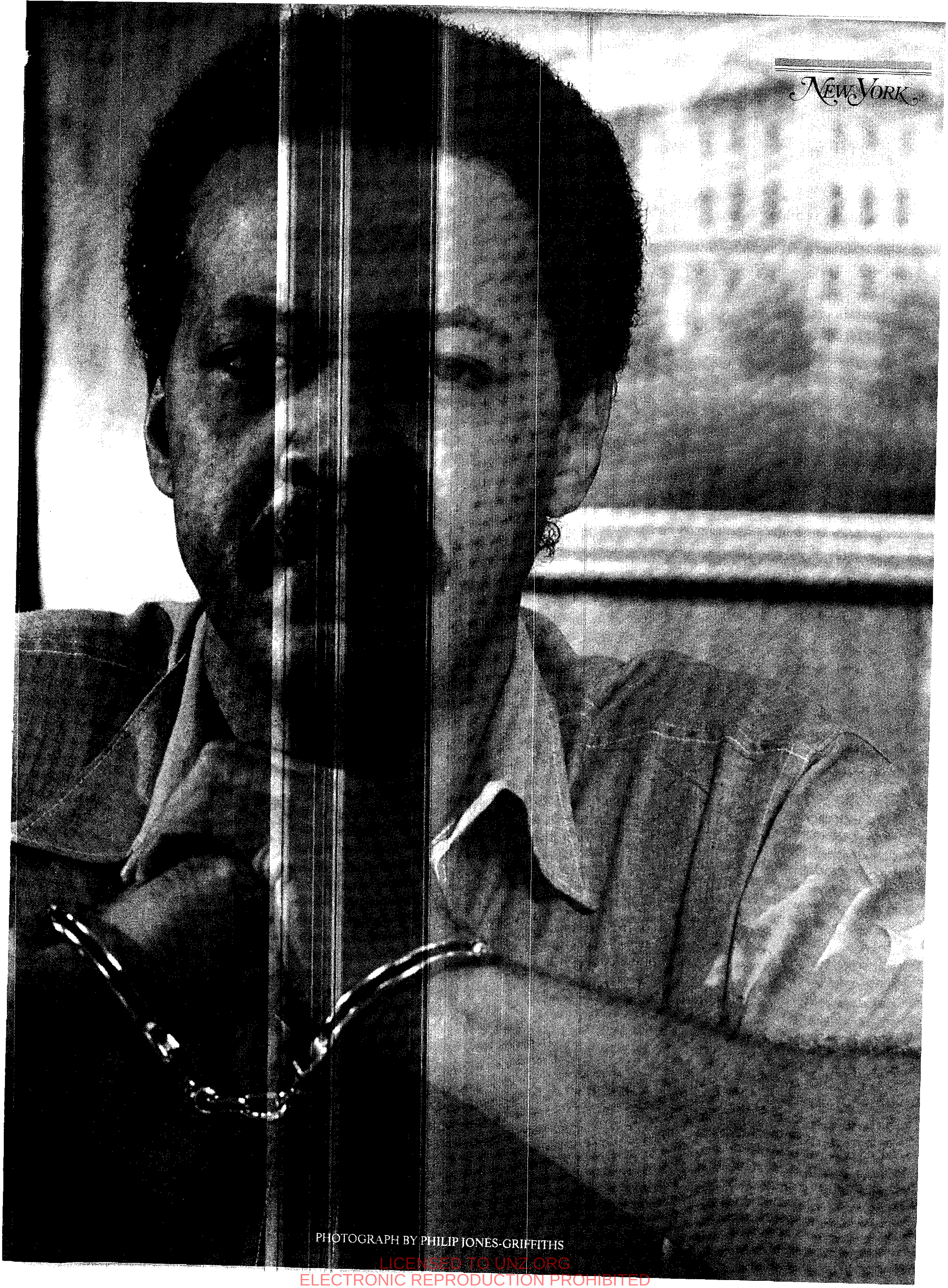


PHOTOGRAPH BY PHILIP JONES-GRIFFITHS

DISBELIEF: The people who had become friends of "Robert Lord" went into shock on learning that the man who cared for the homeless had been a criminal since he was 22.

he came back asking to sleep in one of the fifteen beds.

Shelter residents are gently referred to as "guests" by the staff. "If we see a guest who seems really on the ball," says Troia, "we make him an intern"—an unpaid but honored position involving tasks and responsibility. "From day one, Bob was incredibly helpful. He built the stage for the church Christmas play, hammering it out at three o'clock in the morning. He played one of the three wise men, and he trained the kids for the shepherd's choir. He made sandwiches and helped in the showers—he was really good at delousing somebody, even the frailest person. Everybody looked up to him."

Within a month, Lord found a job at a construction company in Manhattan, driving a van from site to site, and the steady pay allowed him to move into his own apartment. "Usually with our guys," says Troia, "the first money they get, they go out and blow it—they're ripped off left and right. I went and saw Bob's apartment, and he'd gotten himself a good deal." But he lost the job. He was helping out at the shelter in the morning and had trouble with some recalcitrant guests, so he missed the ferry several times and was late for work. "I tried to explain the situation to the employers," says Troia. "They told me that Bob was a great guy and a good worker, but the time factor was too important."

In March there was an opening for the position of shelter supervisor, which paid a salary of $18,000. It was clear to everyone who'd worked with Lord that he was a capable and conscientious man with a knack for the sensitive and grueling work of the shelter. The Reverend Lee MacCallum, pastor of Olivet Presbyterian Church, who was chairman of the personnel committee, had heard about "the star" of the shelter for months. He interviewed Lord, who seemed to the pastor a godsend. "Everyone felt that here was somebody extraordinary we'd been able to latch on to," he says, "and once he started, everything he got done was exactly what we wanted and more, because he was the kind of person who worked day and night."

When he was known as Robert Lord, in Staten Island.

RESPECT: Roberts was referred to as "the star" of the shelter.

Lord was responsible for keeping up the building and the van that was used to bring people in when the temperature dropped to brutal levels. He supervised a staff of volunteers and ordered supplies, made sure that supper was provided and the freezers were stocked. "He was more than a good worker, more than a dedicated person," says Troia. "He really went the extra mile. He would pick up our soup-kitchen lady, Alma Hamersly, who's in her seventies, and bring her to work. I saw a man unconscious once, and Bob tried to revive him, mouth to mouth. We had a guy who was mentally ill, sleeping in a car. I called Bob one night and said, 'Please make an effort to locate this guy, and if you can't get him out of the car, call the police.' And he did. The car windows were broken, and the guy was wearing a raincoat. He would have frozen. Two of our people did freeze to death this winter."

Lord also became a kind of unofficial ambassador for the shelter and its mission. He was a dynamic and athletic man, a meticulous dresser who almost always wore a tie to work. Troia is a stocky woman, and fashion is not her strong suit. "He always looked a lot better than I did," she says, "so I'd send him out to talk with people." He recruited volunteers from church groups, visited schoolchildren collecting canned goods for the shelter's pantry, even posed with Mayor Koch. He worked with Alcoholics Anonymous and Narcotics Anonymous to get shelter guests into recovery programs.

"He took the guys to baseball games, to the park, to the movies," says Troia, "and he was especially good with kids—got them apple-picking. He took one boy fishing on his own time and money. He gave 200 percent. He really engendered a spirit of community among the men, and they respected him because he had come out of their ranks. He was firm but never belittled anyone—he had the right way of talking. And he was constantly enriching himself. He went to Columbia University's Community Services and got training in shelter management, alcohol- and substance-abuse counseling, and dealing with the homeless mentally ill. He had all these certificates."

TROIA KNEW THAT Lord was from the Midwest, that he had a wife and son, that he was down on his luck when he left them—and not much more. For a while he had a girlfriend on Staten Island, a woman who had come to the shelter using drugs and was persuaded by Lord to get treatment. "I knew he stayed close to home, didn't really have a social life," says Troia, "but that happens here. There's no time."

One day in early February of this year, Lord pulled a muscle while helping some people carry a refrigerator up a flight of stairs. He began coughing up blood and went to the walk-in clinic at Bayley Seton Hospital on Staten Island, where he was admitted for tests. Troia went to see him that Saturday night, sneaking through the emergency ward to his room after visiting hours. "He said he was depressed and had things on his mind," she remembers. "We watched TV for a little bit and got out the Bible and read Scripture together, and then I left."

A few weeks before, Lord had become a member of the church. "That's a big deal here," says Troia. "It requires a public confession of faith." Sunday morning was a big deal to Troia herself—she was ordained as an elder. After the service, she was greeted by the Reverend Lee MacCallum, who solemnly showed her a page torn from that week's *TV Guide*. It was an ad for a new program called *America's Most Wanted,* designed to enlist the aid of the public in capturing the FBI's most-wanted criminals, and there was a picture of the subject for the first show: a man named David James Roberts, who had escaped from the Indiana State Prison, where he was serving a life sentence for arson, rape, and murder.

It was a picture of Bob Lord.

With Troia, Mayor Koch, and Alma Hamersly.

PUBLIC: "He always looked better than I did," says Terry Troia, "so I'd send him to talk with people."

IT IS NO HYPERBOLE TO SAY THAT THE community of people who had become friends of "Robert Lord" went into collective shock on learning that the 44-year-old man who had been caring for the homeless and hungry of Staten Island had been a criminal since he was 22. On a winter night in 1966, in northern Indiana, Roberts got drunk and held up three women in a parking lot, stuffed two of them in the trunk of their car, and drove off with their money. The third woman was injured resisting what she said was attempted rape. The police picked up Roberts one and a half hours later—after he ran a red light and took off on foot. Roberts denied the rape charges and pleaded to the charge of armed robbery. He was sentenced to twelve years in the Indiana State Reformatory in Pendleton, a maximum-security facility for men under the age of 30, and was paroled after serving six and a half years.

A year later, he got involved in a dispute with Sears over the purchase of some new tires for his car. An auto-parts salesman named William Patrick claimed that Roberts had driven out of the service area without paying for the tires. In January 1974, Roberts was arrested for the murders of William Patrick, his wife, Elizabeth Ann, and their one-year-old daughter Heidi. The three bodies were found in their home, which had been set on fire. Mr. and Mrs. Patrick died of asphyxiation, by either smothering or strangulation (neither one had carbon monoxide in the blood or soot in the lungs). The baby died of smoke inhalation in her crib.

Less than a year later, while Roberts was out on bond, preparing his defense against the triple-murder and arson charges, he was arrested again. He was accused of kidnapping a nineteen-year-old woman named Paula Utterback, raping her twice in her car, locking her in the trunk, and leaving her five-month-old son Jason by the side of the road, where he died from exposure. Roberts was convicted of the murders of William, Elizabeth Ann, and Heidi Patrick, and he was sentenced to death in the electric chair. From December 1975 to September 1976, he was on death row. When the Supreme Court handed down new prohibitions about capital punishment, his sentence was commuted to life. In 1977, he was convicted of the murder of Jason Utterback and the rape of Paula Utterback.

Roberts spent the next ten years at the Indiana State Prison in Michigan City. In the fall of 1986, he complained that he was spitting up blood and was examined by the prison doctor and by the staff of a local hospital, who decided that he should be given more extensive tests at Wishard Memorial Hospital in Indianapolis. He was taken there by car, in wrist and leg shackles, accompanied by two guards from the department of corrections. On the return trip, they stopped at a fast-food restaurant and the guards loosened the shackles, as well as the supposedly pickproof "black box" placed over the locks, so that Roberts could eat. When they went to restrain him again, he pulled out a gun. He took their keys and the one gun they had, unlocked his restraints, put the guards themselves in cuffs and ordered them to drive, first back toward Indianapolis, then west toward Chicago. When Roberts went to make a phone call, the guards were able to free themselves with a hidden spare key. They flagged a passing motorist and told him to notify the state police and prison officials. One month later, Roberts became Robert Lord of Staten Island.

The people who knew David Roberts in Indiana and the people who knew Robert Lord in New York seem to be describing two impossibly different men. One chose a life of violence and depravity. The other chose a life of church and selflessness. And although the Dr. Jekyll/Mr. Hyde portrait is hard to accept, it is easy to do a little amateur psychology and imagine Roberts as a once evil and antisocial man making some kind of attempt at redemption. Even his choice of an alias fits—a neat coupling of his own real surname with the name of the Lord. But there is nothing neat about this case. This isn't just the story of a man leading a double life. Roberts himself debunks the conjecture about his alias (he says he chose it randomly after hearing the name paged in an airport), and he discredits the idea that his record of good works on Staten Island was in some way an atonement for a previous record.

He says he is innocent.

DAVID ROBERTS NOW SITS IN THE INDIANA STATE prison, back in his government-supplied residence for life, just a few miles from Lake Michigan but with something less than a lake view. He still awaits trial on escape charges, but on May 11 he was taken before the prison's three-man disciplinary tribunal and sentenced to six years of solitary confinement. No shoes, pants, or shirt (he was given a lightweight jumpsuit). No comb, soap, or books. No cigarettes, chewing gum, or coffee. He was kept in a stripped cell and let out every other day for a shower and fifteen-minute exercise period. He claims that once a day, a corrections officer would come by with a plastic mallet and, whether Roberts was asleep or awake, would beat on each and every one of the 88 bars on his cell, claiming to test the strength of the steel. This spring, Roberts says, the area where he lived was flooded—the prison gossip hints that friends of Roberts's had a hand in this episode so that his Draconian punishment might be eased—and he was moved to another area, with some privileges reinstated.

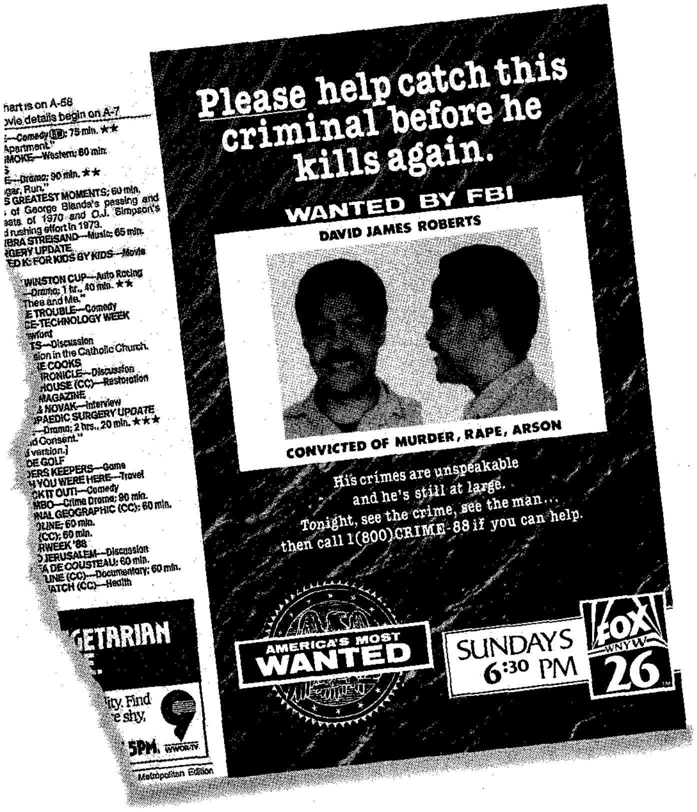
Even in sweatshirt and jeans, swatting flies away from his head, Roberts seems almost professorial, with graying temples and glasses with tortoiseshell frames. It is at once apparent that he is an intelligent man and a smooth talker, articulate and expansive, even if an occasional malapropism belies his effort to impress people with his verbal skills. He tells a gothic tale about getting caught in an out-of-control spiral of circumstantial evidence and pervasive racism, and he tells it effectively.

Roberts was born in Perth Amboy, New Jersey, in 1944, one of eight children, and spent most of his childhood on the East Coast. His father, he says, had a private trucking business transporting frozen foods, and the family lived in comfortable homes. They had vacations every year, plenty of turkey dinners, classical music on the record player. When Roberts's father became ill with diabetes and could no longer drive, the family moved to the Midwest—first to Minnesota, then to Chicago and Gary, Indiana—and found, in the racially divided sixties, that they were no longer part of a homogenized middle class, no longer flanked by Italian neighbors to the left and Irish neighbors to the right and Jewish neighbors down the block. One sister, Delores, is famous in her family for her first remark on driving up their new street: "Mama, where did all these colored people come from?"

David Roberts is remembered in his family as "the square," the bookworm, the one kid out of eight who made the others comply with the rules and curfews laid down by their strict Catholic parents. (His younger brother Frank was the "bad" one and is now serving a life sentence for inflicting injury during an armed robbery in the same prison. An older sister was killed at the age of 23 when some neighborhood kids were shooting out street lights and she was struck by a stray bullet.) David was the one who absorbed his parents' lectures about the importance of education—he took part-time jobs to pay his tuition to a progressive private school in Chicago called the Academy for Adults. But he dropped out in his junior year when he was offered full-time work as a factory burner—a job his father had done in the Brooklyn Navy Yard during World War II—and the idea of $5 an hour was just too much to resist. "I was getting further and further away from school," he says, "because I was making better and better money."

He was also geting involved with some less-than-sterling characters, including adolescent tough guys whose idea of a good time was an evening of joyriding. "There's a fine line between criminal activity and doing what your peer group does," he says. "I had friends who are now millionaires in organized crime in Chicago. We carried guns. I didn't mean to shoot anyone, but I could order people around with a gun. . . . I did things,like stealing cars,that I didn't equate with criminal activity. In Chicago, a stickup was a status act. I know that sounds naïve. And had I not been intoxicated, I probably would not have committed the act."

Roberts admits that he was drunk when he held up three women in Crown Point, Indiana, and locked two of them in their car trunk. He denies that he ever tried to rape anyone. He also claims that while doing his time, he got his life in order—learned data processing (his nickname at the reformatory was "IBM"), earned a high-school diploma, began studying toward a two-year degree in electrical engineering at Purdue University, and, through a work-release program, started earning money. At first he did construction work, sinking tanks for the new lead-free gas to be sold at service stations, "but I guess I was thought of highly by the people in the department of corrections," he says. "The director of the reformatory took a special interest in me—I worked as a clerk for him—as did the director of work release for the State of Indiana.They saw my potential and pushed me in the right direction. It was the chance that I needed, the chance that I took." Eventually, he was hired as a job-placement counselor for the Metropolitan Manpower Commission of Indianapolis, under the auspices of Mayor Richard Lugar, who is now a senator.



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WANTED BY FBI

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CONVICTED OF MURDER, RAPE, ARSON

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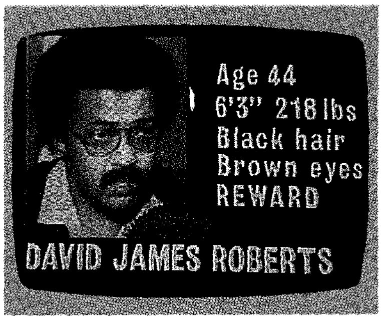


The program and TV Guide ad that snared Roberts.

HUNTED: "He became overconfident," Larkins says. "Normally, a person will go underground."

IN THE FALL OF 1969, while still at the reformatory, Roberts had an episode of chest pains and shortness of breath. He says the symptoms were later discovered to be caused by something called pulmonary histoplasmosis—the result of eating in a dining room where dried-up pigeon droppings would fall into the food—but he was misdiagnosed and told he had lymphoma. "I'd returned to the reformatory thinking I was going to die soon," he says. "The day after I got back, some of the men saw I was depressed and said, 'Let's go out and exercise.' "

Photograph: right, Donal Holway.

INCONSISTENCIES: Roberts passed a lie-detector test about his innocence in the Patrick murders—a test administered by an ex-cop whose testimony was said to be reputable.

What he walked into—innocently, he claims—was a riot. Eight guards and a plumber who worked at the reformatory opened fire on a group of inmates who were lying down on the parade grounds in protest over the conditions at Pendleton. Two inmates were killed and 45 were wounded, including Roberts. He says that he had tried to leave the recreational area just before the trouble started and saw some officers coming toward the gate with shotguns raised. "The inmates being, for the most part, young and silly and irrational, I thought a confrontation would take place, and I had enough sense to get out of the way," he says. "Everyone started lying down on their stomachs, and I assumed that an order had been issued for everyone to lie down, so that's what I did. One or two shots rang out, and then there was a great barrage of shots. Instinctively, I threw my arms behind my head. It felt as if a giant came up with a two-by-four and whacked me."

ROBERTS WAS SHOT SEVERAL TIMES IN THE ARM and leg. A fracture in his forearm would not heal and required four operations: "First they had to take the lead out and graft bone from my hip to my arm. When they took the cast off, my arm was like a stick, and I had to get a plate put in. The screws that they drove into the bone were too close to the edge and made the bone splinter—my arm looked like a bow. And then the arm got infected and the incision had to be opened and drained. On an X-ray, my arm looks like a junkyard."

A wound in his foot caused such profound and unrelenting pain that he says he was threatened with amputation. "They didn't think I was ready for that," he says, "but they brought down a surgical release and I signed it. That's how severe the pain was." The amputation proved unnecessary when the problem was diagnosed as nerve damage, but Roberts spent a year in physical therapy. He says that all of his subsequent troubles can be traced back to that year—to the injuries he sustained in the riot of '69 and his slow recovery—because he filed a lawsuit against the State of Indiana concerning his injuries, incurring the wrath (he claims) of everyone he encountered in law enforcement and the criminal-justice system.

As Roberts tells it, his troubles began about a year after his parole. He was getting gas one day when the attendant reminded him that his car would have to be inspected later that month and that his tires might not pass inspection. "So we started talking tires and prices," he recalls, "and I thought his prices were kind of high. There was another guy in the station—I didn't know if he worked there or was a customer—and he said, 'You want tires? Sears sells steel-belted radials that are better and cheaper.' This guy said he had a Sears charge card, but he was pushed for money, and he said, 'I could help you if you could help me. If I paid for your tires on my charge card, would you pay me cash?'

"I called Sears right from the gas station, priced the tires, and the savings was in the neighborhood of $125. I also needed a muffler, and he'd throw that in, too, as long as I didn't go over $300. I'd pay him $200, and he'd charge the difference because he needed the cash. So we went down to Sears, and he wrote it up under his name—Robert Johnson. I talked to the salesman—this salesman I later got accused of killing. I remember I gave him that guy's name and asked if this could be part charge, part cash, and he said no problem. That evening, I got a call from this guy telling me to come down and pick up my car. It wasn't at Sears—it was the next block over at the Phillips 66 station. I had a friend take me down, I paid this guy, he gave me my car and keys, and I left."

Roberts says that when he was arrested for the theft of the tires, he first thought that the store was at fault—perhaps for some problem in billing Robert Johnson for the charge part of the transaction. "I had my car," he says. "How did I get my car without his having paid? I wanted to sue Sears, went and hired an attorney, paid him $500 initially, and he took a deposition from Patrick. I wanted to find out what happened."

What happened was that an off-duty police detective named Jerry Quackenbush was moonlighting at Sears as a security guard, and he got a call from the service department that a car was missing. Quackenbush went on a wild-goose chase for Robert Johnson at the address listed on the Sears work order. "I guess what he didn't know," says Quackenbush, "is that every car they work on, they take down the license number." Quackenbush traced the car to Roberts and found out from the police files that he was on parole. Quackenbush was directed to parole officer Dennis Kresak, who knew that Roberts was working at the Diesel Allison Division of General Motors, and to a criminal-court probation officer named Cynthia Ayres, who was Roberts's girlfriend at the time. Ayres testified that she and Roberts had met when they were taking courses at Indiana University, and he lived with her for about four months that 1973 autumn ("They'd gone to the Bahamas together," says Quackenbush). It was Ayres who lent Roberts money for his $500 bond when he was arrested for stealing the tires. And it was at her home that the police found him several months later when they went after him with another warrant—this time for murder.

WHEN ROBERTS WAS CHARGED WITH THE PATRICK-family murders, his motive was said to be the prevention of William Patrick's testimony about the Sears tires. If he were convicted of even a misdemeanor theft, there was a good chance he'd be sent back to the reformatory on a parole violation—six more years, plus any additional time for the theft. But four days before his death, Patrick had given a deposition to Roberts's lawyer, stating that Roberts had presented himself as "Robert Johnson," had watched as Patrick wrote down the license number of the car (Roberts was removing something from the trunk), and had indicated that he would pay for the tires on completion of the work, in cash, possibly putting "a little bit" on his wife's charge account. And Roberts had already passed a lie-detector test about his innocence in the matter—a test administered by a polygrapher who was an ex-cop and had the reputation of being able to get criminal charges dismissed on the sheer strength of his testimony that "the guy is telling the truth." In September 1974, a judge ruled that there was not enough evidence to hold Roberts without bail on the murder/arson charges, and he was released on a $10,000 bond—a rather insignificant amount, considering the seriousness of the charges.

Just before Thanksgiving, the Indianapolis police were called on to investigate a particularly onerous case: A nineteen-year-old woman named Paula Utterback was on her way home from a late-hour job as desk clerk at the airport Rodeway Inn and had picked up her five-month-old son at the baby-sitter's when a black man jumped into her car at a stop sign and pulled out a gun. He told her he was going to

CONSPIRACY THEORY: Roberts claims that he was told many times, surreptitiously and off the record, that if he dropped the lawsuit against Indiana, his troubles would be over.

"get a piece of ass," raped her twice, and left her locked in the trunk of her car. The boy was put out of the car and was found dead in a vacant lot, his hands clutching the grass and weeds he had apparently grabbed to help him crawl.

Sheriff Jack Means heard about this case and thought of David Roberts, who had been his prisoner in the Johnson County jail outside Indianapolis after the Patrick murders. The sheriff remembered Roberts's criminal record—the 1966 armed robbery, with the original charges of attempted rape and the modus operandi of locking women in the trunk of a car. He alerted the Indianapolis police, and Paula Utterback identified Roberts as the man who had attacked her.

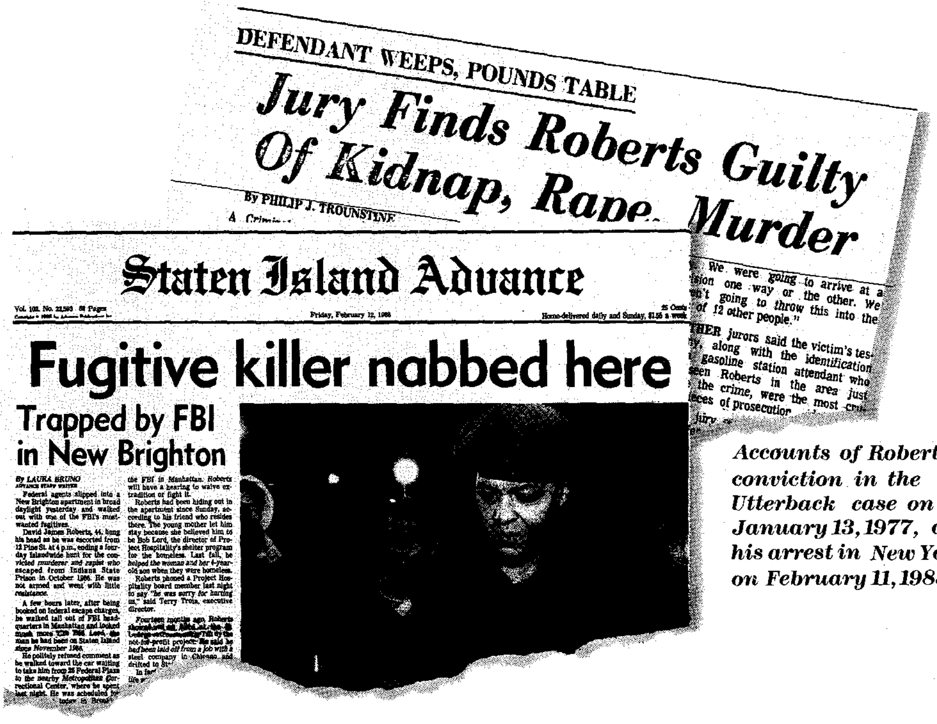
Roberts was first tried and convicted on the triple-murder/arson case. An attendant at a Standard Oil station testified that on the day of the murders, a black man in a car like Roberts's gold Buick Riviera had bought a dollar's worth of gas and asked directions to the street where the Patricks lived. Ironically, the station was leased to William Patrick's brother Buddy, who also noticed the gold car as he was guiding a church bus into the street. In the TV room of the Patrick home, near the bodies, the police found a five-gallon can of gasoline, partially charred and burnt, that was examined with a special photographic lens, showing the number 5 and the words THIS CAN in what appeared to be yellow crayon. An attendant at another gas station where Roberts regularly did business testified that Roberts had bought gas in a five-gallon can either the day before or the day of the murders and had paid for the gas or for the $5 deposit with his personal check.

It took three trials to convict Roberts in the Utterback case—there was one mistrial and one hung jury. The rape victim's identification of Roberts was supported by the testimony of a college student working part-time at a gas station a few blocks from the corner where Utterback was abducted. She had seen Roberts come in that night on foot, get some change for a vending machine, and buy a bag of potato chips. When the police arrested Roberts at his home, they found a .32-caliber blue steel French pistol and a pair of men's boxer shorts with a wheat-check design, both of which were consistent with Utterback's description of the weapon held against her and the shorts her assailant wore. Utterback also told the police that the man who attacked her had asked for money and, when she could only produce some loose change, demanded that she write a check, made payable to "Cherida Nelson," for $30. "I started looking into Cherida Nelson," says Sergeant John Larkins, the detective who arrested Roberts, "and I found out she was a sixteen-year-old girl. I knew her father, and I asked him about Cherida. He said, 'She's going with this older guy who drives a Riviera.' She was definitely involved with Roberts—her father had problems with him before. But her parents refused to let her testify or cooperate. There was so much publicity, and she was so young."

THROUGHOUT THE ARRESTS, THE TRIALS, THE CONVICTIONS, and right through his months on death row, David Roberts has steadfastly, vehemently denied any involvement in these crimes. He insists that at the time of the triple murders, he was asleep at a YMCA (at the time, he was separated from his pregnant wife, a woman he'd met at a friend's wedding and married ten days after his parole from the reformatory). He maintains that at the time of the Utterback affair, he was at home, reunited with his wife and their three-month-old son, and sleeping off a cold. (His wife supported his alibi and has never divorced him.) He further maintains that he was convicted of these crimes by a law-enforcement conspiracy in the aftermath of his suit against the State of Indiana. (He claims he was told many times, surreptitiously and off the record, that if he dropped the lawsuit, his troubles would be over.) He has a litany of complaints and allegations about his treatment as a suspect and as a black man. And it is true that if you look at some of the sticky issues he raises, this case gets curiouser and curiouser:

☐ William Patrick was a 25-year-old, 6'2" former Army paratrooper who lifted weights, but the only indication that he offered any resistance to his killer was some marks on *one* side of his neck—not on both sides, as might be produced by a stranglehold—and the only possible murder weapons recovered were some knotted ties strewn about the room.

☐ The Patricks lived in New Whiteland, Indiana, and had spent the evening with friends at the Regency Theater and the Pizza Inn in the next town of Greenwood. Roberts says this area exhibits the kind of blatant racism found in the rural South of the sixties. He claims he was subjected to such terror tactics as one law-enforcement official's saying, "The Klansmen are going to ride on the jail tonight, and I don't know if I can stop them." Tom Jones was Roberts's court-appointed lawyer (the actual term is "pauper counsel"), and he had the police tap his phone when he got threatening calls. After the trial, Jones says, he was pulled over to the side of the road by a cop who wanted to search his car. When



DEFENDANT WEEPS, POUNDS TABLE

Jury Finds Roberts Guilty Of Kidnap, Rape, Murder

By PHILIP J. TROUNSTINE

We were going to arrive at a ...sion one way or the other. We ...n't going to throw this into the ...of 12 other people."

...HER jurors said the victim's tes...y, along with the identification ...gasoline station attendant who ...een Roberts in the area just ...the crime, were the most cru...eces of prosecution

Staten Island Advance

Vol. 102. No. 22,593 · 58 Pages

Friday, February 12, 1988

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Fugitive killer nabbed here

Trapped by FBI in New Brighton

By LAURA BRUNO
ADVANCE STAFF WRITER

Federal agents slipped into a New Brighton apartment in broad daylight yesterday and walked out with one of the FBI's most-wanted fugitives.

David James Roberts, 44, hung his head as he was escorted from 12 Pine St. at 4 p.m., ending a four-day Islandwide hunt for the convicted murderer and rapist who escaped from Indiana State Prison in October 1986. He was not armed and went with little resistance.

A few hours later, after being booked on federal escape charges, he walked tall out of FBI headquarters in Manhattan and looked much more [illegible] Lord, the man he had been on Staten Island since November 1986.

He politely refused comment as he walked toward the car waiting to take him from 26 Federal Plaza to the nearby Metropolitan Correctional Center, where he spent last night. He was scheduled for [illegible] today in Brook[illegible]

the FBI in Manhattan. Roberts will have a hearing to waive extradition or fight it.

Roberts had been hiding out in the apartment since Sunday, according to his friend who resides there. The young mother let him stay because she believed him to be Bob Lord, the director of Project Hospitality's shelter program for the homeless. Last fall, he helped the woman and her 4-year-old son when they were homeless.

Roberts phoned a Project Hospitality board member last night to say "he was sorry for hurting us," said Terry Troia, executive director.

Fourteen months ago, Roberts [illegible] the not-for-profit project. He said he had been laid off from a job with a steel company in Chicago and drifted to St[illegible]

Accounts of Roberts's conviction in the Utterback case on January 13, 1977, and his arrest in New York on February 11, 1988.

Jones protested, he was told, "Either you can cooperate or I can arrest you for the possession of drugs."

☐ The Patricks had one surviving child, a little girl who, on the night of the fire, was sleeping at the home of her uncle Buddy—the brother of William Patrick who had placed Roberts at his gas station on the day of the murders. Buddy Patrick was named as his niece's guardian, but Roberts's lawyer was prohibited from raising speculation in court that Patrick had embezzled from her estate.

The Utterback case has even more oddities:

☐ Paula Utterback said that the man who attacked her had a mustache and neat, close-cropped hair. Several witnesses stated (and the prosecution conceded) that at the time of the attack, Roberts was clean-shaven, with a rather bushy Afro. None of Roberts's fingerprints were found in Utterback's car, although she could not remember whether her assailant had worn gloves.

With Sergeant Larkins (left) during arraignment in November 1974.

PAST IMPERFECT: When they met, says Reverend MacCallum, "he said, 'I've done things I'm not proud of.'"

☐ Utterback stated that the police had gone to her home, shown her a single photograph of David Roberts, and asked, "Is this the man?" Sergeant John Larkins denies this. "We put together what we call a photo spread, maybe six or eight pictures," he says, "and she picked him out." Utterback also picked Roberts out of a police lineup that Roberts claims included several plainclothes police detectives, some of whom were in the squad room when she passed through and one of whom weighed 100 pounds more than Roberts. Utterback denied that she had seen any pictures of Roberts in the newspaper or on TV in the days before the lineup—she claimed that her family had kept those stressful reports away from her.

☐ Utterback was not married, and the father of her child was aboard a Navy ship in Guam at the time the child was killed. Utterback had, at the age of fifteen, given birth to another child fathered by this man and had given that child up for adoption. The police admitted that Utterback was at first a suspect in the death of her own baby. "That would be normal," says Sergeant Larkins. "She came in complaining that she'd been raped and she had a child whose whereabouts were unknown. Naturally, we're not going to eliminate the complainant as a suspect." But Roberts's lawyers were not allowed to mention Utterback's first child under the provision of the rape-shield law, which prevents a rape victim's previous sexual experience from being used to harass or impeach her.

☐ There is a question about semen samples taken from Utterback when she was examined after being released from the trunk of her car. Roberts claimed he learned only after the trial that tests on seminal fluid could determine blood type, even many years later, but was told that the slides had not been preserved properly and had been destroyed after his conviction. Larkins says that at the time of this case, such testing was unheard of and that the slides were made, as they were in any rape case, only to detect venereal disease.

☐ Roberts was denied any funds for investigative work. A detective named James Highbaugh testified that he had seen a composite picture of the suspect that a police artist had drawn from Utterback's description and had noticed a strong resemblance to a man named William Henry Morton, who was wanted on armed robbery. Another detective, James Gates, worked part-time as a guard in a liquor store that Morton patronized, about a mile from the corner where Utterback was abducted, and he saw the resemblance,too. "Both of us decided, Hey, you know, like this has got to be the guy," Highbaugh testified. He also stated on the stand that he wanted to pursue an investigation, possibly linking William Henry Morton to the Utterback case, but was told to stay out of the matter. Both Highbaugh and Gates are now dead.

☐ Two public defenders were assigned to Roberts's case—unusual at the time, although Supreme Court guidelines now advocate that kind of backup in the trial of any death-penalty case. Michael Riley was the one who had more courtroom experience, and he led the defense against one of the state's prosecutors, Patricia Woodworth. Pat and Mike. And, somewhat like the characters in another Hepburn/Tracy movie, *Adam's Rib,* these two courtroom opponents were dating at the time of the third trial and are now married. Roberts claims he learned of their personal relationship only after his conviction. "That's a flat-out lie," says Mike Riley, and so does his co-counsel on that case, Richard Sallee, who is now an Indianapolis judge. "Sallee and I went to see the judge and told him Pat and I were dating," says Riley, "and he said, 'Go tell your client.' So we went to see him in lockup—we took another lawyer with us—and explained the situation. I told him it did not affect my ability to try the case, but if he had any doubts, the court would appoint a new lawyer. And he said no, he wanted me to stay on."

In September 1979, five years after defending Roberts, Riley was suspended from the practice of law by the Indiana Disciplinary Commission on charges of accepting legal fees and not showing up in court to defend his client. He was reinstated in April 1980 and says that, ironically, David Roberts was part of the reason he found himself in trouble—overworked and

AMBIGUITY: "We see people who are not good or bad but in the middle," says Troia. "I don't think Bob's... David's life was any different. When has someone paid for a crime?"

drinking too much. "I wanted to win that case bad," he says. "I'm competitive—I don't like to lose on a speeding ticket. I walked out of that courtroom knowing I'd given it everything I could. I gave what is still probably the best final argument of my life. For $4,600, which is what Sallee and I were paid, he got himself damn good lawyers."

He's got another lawyer now. When David Roberts was apprehended by FBI agents on Staten Island last February, the community of people who had known him as Robert Lord rallied. (One of the people he'd helped at the shelter—a woman whose drug-dealing brother had stolen her paychecks—kept Roberts hidden after he left Bayley Seton Hospital and saw news reports that he'd been identified.) The Reverend Lee MacCallum, who had called the FBI about Roberts, made another call: to a friend in Manhattan named Stephen Hudspeth, a lawyer who agreed to take Roberts on as a pro bono client. Hudspeth is looking into the possibility of reopening Roberts's case, and the people at Project Hospitality have collected more than $2,000 in a defense fund toward a portion of the cost of gathering evidence.

Some of their money went toward the fees of two polygraph experts who gave Roberts lie-detector tests while he was held on Rikers Island, facing extradition back to Indiana. (The results of such tests are not admissible in New York courts, but they may be used in Indiana if both sides—prosecution and defense—agree.) Roberts fought long and hard for the right to have the tests done, which is why the results are so strange: He passed the test on the murder/rape case but failed on the triple-murder/arson case, indicating that he was deceptive in his answers about his involvement with the Patricks. Roberts cannot explain these results—except for the possible influence of his anger and frustration at his situation. But why would he have insisted on the tests if he thought they could do anything but support his claims of innocence?

And why would a man everyone acknowledges to be intelligent do some of the other things Roberts is supposed to have done? Like putting a five-month-old baby out to die but leaving a woman who could clearly identify him alive and screaming in the trunk of her car? Like driving into a gas station marked PATRICK'S, in an area where a black man was a definite stranger, and asking for directions to the street of his soon-to-be victims? Like executing an entire family to prevent the future testimony of a man whose deposition had already been taken? Then again, he did stay on Staten Island too long, in a job where he worked with the police and got his picture in the paper with the mayor.

Mike Riley has one explanation: "People who are so intelligent can do such stupid things. Thank God they do—otherwise, they'd never get caught."

Sergeant John Larkins has an explanation, too: "He became overconfident. Normally, a person on the run will go underground. I guess he felt pretty good about himself there for a while. He has always surrounded himself with people he has helped—he did that in prison, and then he was getting people jobs, some of which he could have taken himself. But he's a con man. He is a manipulator. Just listening to some of this stuff, if I was on a jury, I'd start crying. He takes your sympathy and drives it home. That's what he's doing to the State of New York right now. He's had time to go over the trial transcripts and decipher every statement, and the man is good. I investigated this man. I felt as if I knew him, and I still feel I know him. There were a lot of loose ends I wish we could have tied up. But he was my man. He's the guy."

There is one more twist: Roberts says he did not escape. He won't explain how he came to be a free man living on Staten Island for more than a year, because he still faces trial on those escape charges. (One of the guards who was escorting him was dismissed after the Indiana authorities learned that he had been accused of trafficking on his last job. The other guard was demoted.) When Roberts's escape hit the news, two of the people who were interested were Patricia Woodworth and her husband, Mike Riley. Woodworth felt that they might be the two people Roberts hated most in the world and made her husband get a gun. The rape victim, Paula Utterback, went to the police, terrified, after Roberts escaped. And when he was apprehended on Staten Island and the TV show about the FBI's most-wanted criminals was aired, the police showed her a tape. She ran out of the room, unable to watch.

Terry Troia, the director of Project Hospitality, cannot figure out how the man she knew as Bob Lord could be the object of such fear and loathing. "It's funny," she says. "In our kind of business, we never have straight answers, and we live sort of ambiguously. We see people who are not good or bad but somewhere in the middle. I don't think that Bob's . . . David's life was any different. But when has someone paid for a crime? And what about the time he gave here? If he did those crimes and was convicted of them, can he still be productive, still serve people? I don't know that our society can afford not to use all the help and talent it can get."

The Reverend MacCallum is perplexed, too. "Even if he is guilty," he says, "for me it does not erase what he did here on Staten Island. What he did here stands in and of itself, and it stands as testimony to one of two things: Either we're dealing with somebody whose life has been changed—which, in the business I'm in, I'm absolutely convinced can occur—or we're dealing with a split personality: somebody who's capable, under certain circumstances, of doing those horrible things but is, under normal circumstances, the compassionate, caring, competent individual that we knew as Bob Lord. When we were doing that personnel interview, he did say that part of his desire to work in this way was to pay back. He said, 'I've done some things I'm not proud of.' We did not press that."

There are psychiatric evaluations in David Roberts's parole files dated August and September 1970 that read, in part, "Test data fail to support any kind of intense personal aggressiveness of the sort which would actually lead a person to characteristically make assaults on other people, or to be inclined to have sexual relationships with others against their will. . . . No particular pathologic preoccupations were noted. . . . Unable to find any information or data to believe him dangerous to self or society." In 1977, when Roberts was in jail for the murder/arson and murder/rape convictions, a note in his file stated: "This worker concludes that this defendant is either guilt-free due to innocence of these crimes or due to being completely psychopathic and able to hide that fact from psychiatrists and friends."

Either one of the most cold-blooded, amoral monsters in the world has finally been brought to justice or the life of a talented human being is being wasted in that prison cell in Indiana.

Maybe both. ■

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THE GENIUS

HAROLD BRODKEY AND HIS GREAT (UNPUBLISHED) NOVEL

BY DINITIA SMITH

Harold Brodkey is on the phone. The voice is midwestern, with a touch of Harvard, mellifluous, almost ghostly. "There are serious people who say I do not exist," Brodkey says. "They say that this is just a haze of reputation."

It's quite a reputation. Harold Bloom, Sterling Professor of Humanities at Yale, calls Brodkey "an American Proust . . . unparalleled in American prose fiction since the death of William Faulkner." A writer of "unique power," says the critic Denis Donoghue. "There is no one writing in American literature at all comparable."

"Harold Brodkey has been creating the one necessary American narrative work of this century," says the writer and editor Gordon Lish.

High praise, indeed, particularly considering that—except for one limited edition of three short stories—Harold Brodkey hasn't published a book in 30 years.

"I'm nowhere," Brodkey says. "I'm part of a tradition of failure, another version of the mad Delmore Schwartz or James Agee."

In 1976, the New York *Times* announced that a manuscript of Brodkey's long-awaited novel, *Party of Animals,* had finally been delivered to the office of his publisher, Farrar, Straus and Giroux. Normally, the *Times* doesn't announce the mere delivery of a manuscript. But this was one of the most eagerly awaited novels in years, a 2,000-page work that had long been the talk of the literary world. A dozen years later, the novel still hasn't been published.

On September 23, however, Alfred A. Knopf will bring out Brodkey's first full-length work since 1958—a collection of short fiction, *Stories in an Almost Classical Mode.* Some of the material was originally part of the novel; some of it, Brodkey says, will ultimately appear in the longer work.

Already, advance notices have careened between lavish praise and unremitting scorn. But after decades of gossip, speculation, acclaim, and feuds, the world is about to see that Harold Brodkey certainly does exist.

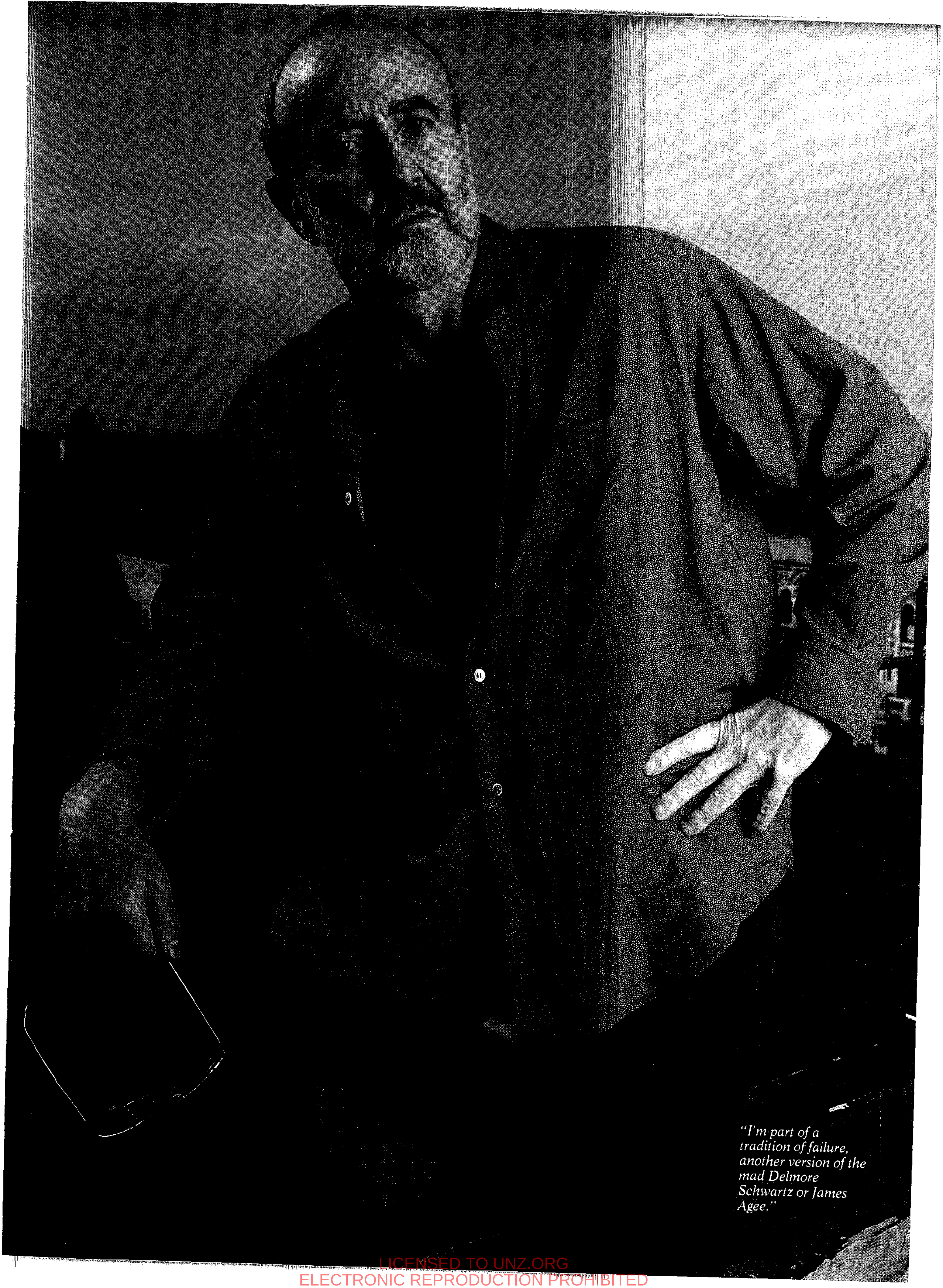
In fact, he is a familiar figure at literary gatherings—a tall, thin, muscular man of 57, with close-cropped gray hair and a beard. He and his wife, novelist Ellen Schwamm, with her gray hair similarly cropped, make a striking couple. Together, they live in a late-twentieth-century version of Proust's cork-lined room, an Upper West Side apartment with double windows and industrial carpeting to keep out the noise. In Brodkey's study, eleven Formica cabinets are filled with thousands of pages of his novel in progress.

Now that he finally has a book coming out, Brodkey is worried and grimly humorous, both eager to face a larger public and afraid of the attention. He's already refused to let one writer do an article on him and gotten into a fight with a second from another publication. He's on his third writer now, and he is trying.

"I think I might move to London or Switzerland," he says. "I just feel hopelessly out of place. I don't get on terribly well with people. The contortions of trying to get along in New York with people are just impossible. I am bitter about the way I've been treated." He laughs. "I'm sorry I can't write a book!"

He is at once grandiose ("It's dangerous to be as good a writer as I") and humble ("Look, I can understand if you don't like my work and don't want to write about me"). Brodkey lives largely in the world of the Self. The subject of most

PHOTOGRAPHED BY JAMES HAMILTON



"I'm part of a tradition of failure, another version of the mad Delmore Schwartz or James Agee."

WRITER'S BLOCK: *Why doesn't he just publish the novel and be done with it? he is asked. "I associate being recognized with being dead. I write like someone who intends to be posthumously discovered."*

of the stories in his new collection and of his unpublished novel is Himself, his extraordinary early years as an adopted child, his youth at Harvard, his life in New York as a writer. He even thinks he's the main character in *other* people's novels. "I am the Devil in *The Witches of Eastwick,*" he says with certainty.

He has written between 3,000 and 6,000 pages of his novel—he isn't sure exactly how many—and he can neither finish the book nor put it away. It has come to the point where his wife has had to hide part of his manuscript to get him to stop revising. Why doesn't he just publish the novel and be done with it? he is asked. "I associate being recognized with being dead," he says. "I write like someone who intends to be posthumously discovered." After all, Proust was still revising on his deathbed. And when he died, in 1922, he still hadn't published the last three books of *Remembrance of Things Past.*

Brodkey has long been a lightning rod for controversy, a wager of obscure literary wars, a man known for charm—and cruelty. "Most people prefer to have as few confrontations as possible," says his wife. "Harold doesn't do that. He's not impossible. He's very possible. But he's just very difficult."

His writing is characterized by a lush and rigorous prose of an almost suffocating intensity. He can write 39 pages about a child being carried along in his father's arms—as a matter of fact, he has written *two* stories on the subject. To the young child being carried in "S.L.," his father's face "is bits of young loveliness in the rain." And even a simple event like this, when Brodkey describes it, ends in a moment of epiphany. "I knew . . . that his face . . . for the moment . . . was caught in that light. In an accidental glory." ("His Son, in His Arms, in Light, Aloft.")

Brodkey can be engaging, witty, sometimes even a little sinister. Three years ago, one reviewer said several of his stories served chiefly to "establish Brodkey as an unpleasant man immensely alive."

Harold Bloom, with whom Brodkey often talks on the phone, says, "There is in him what Freud characterizes as 'the need to fail.' There is an intense psychic suicide going on. The question is whether the creative and personal psychology will sabotage him or will allow him to properly organize and bring forth his work." Bloom adds that he wants this statement printed as a challenge to his friend.

"Life is always a defense against grief," says Brodkey. "You're below sea level, like the Netherlands."

BRODKEY IS AN ARTIST FOR whom life and art are wound together so tightly that their boundaries are often obscured. His writing, like Proust's work, is an effort to recover the unrecoverable past, "an incredible argument and tantrum in relation to death," he says.

He was born in Staunton, Illinois, in 1930, of Russian-Jewish parents. "I was born Aaron Roy Weintraub, instead of Harold Roy Brodkey," he says. "I do have to spend a certain amount of time just looking at my name in print, just to get it fixed in my mind."

His father, Max Weintraub, was illiterate, a junk man, a semi-pro fighter. He once told his son he had shot the face off a Ku Klux Klansman. When Brodkey was seventeen months old, his mother became ill and six months later died from an infection, possibly brought on by an illegal abortion. Her death remains the determining trauma of Brodkey's life. It preoccupies him still, and much of his work is an effort to remember her. "In the tormented and torn silence of certain dreams," he writes in "Ceil," one of the stories in the new collection, "in the night court of my sleep—sometimes words, like fingers, move and knead and shape the tableaux."

When his mother died, Brodkey stopped walking and talking. "I didn't eat. I was dying. No one wanted me." He was left in the care of his father and a registered nurse, both of whom drank. He believes that during that time he may have been struck by the nurse and possibly by his father. When he was two, he was adopted by his father's second cousin, Doris Brodkey, and her husband, Joseph. In "Largely an Oral History of My Mother," the narrator's adoptive mother, Lila, describes the horrifying moment when she arrived to pick him up: "You were covered with sores, bruises—I threw up . . . I couldn't bear to touch you."

"Doris Brodkey said she had never seen any sight so disgusting as when they went to get me," Brodkey explains.

He didn't talk for two years, he says. Gradually, he was restored to health by his adoptive parents and by a nurse. In "The Nurse's Music," he recalls his nurse's efforts to feed him. "I have tears running down my face from the vomiting spasms, and I have the taste of bile in my mouth, and the spoon with applesauce on it is wavering near."

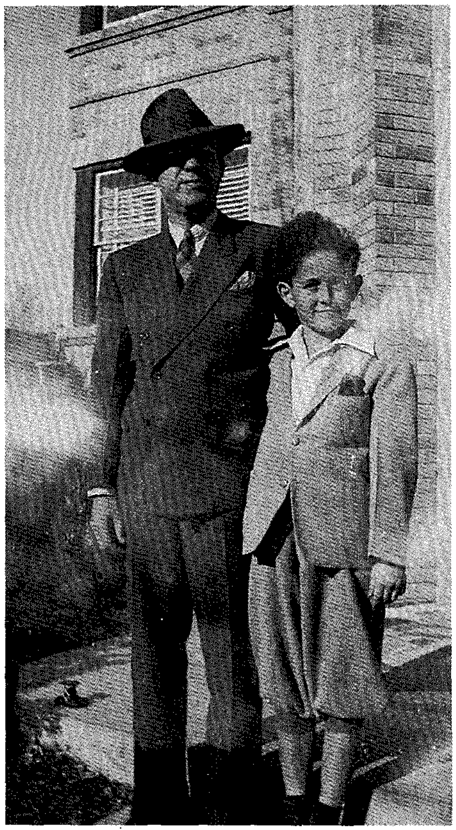
THE BRODKEYS LIVED FOR most of his childhood in University City, Missouri, a suburb of St. Louis. They were a middle-class family, not religious. Joseph Brodkey was a small-town entrepreneur—at different times, he owned farms and a small department store. From his adoptive parents, Harold says, "there was a tremendous amount of affection, even at bad times. But always the sense it was earned, not genetically mine."

From these stories of early childhood in Brodkey's new collection, there emerges a portrait of a child, Wiley Silenowicz, spoiled, brilliant, difficult, and beautiful, "a bouquet on two legs"; a mother, Lila, loquacious, boasting, manipulative, and adoring; an older sister, named Nonie in the stories, deeply troubled, furiously resentful of the arrival of a new brother; and a father caught in the middle. How autobiographical are the stories? "I don't remember all these things," Brodkey says. "But as I work I have the weird sensation that maybe this *did* happen."

IN THE FIRST GRADE, WHEN HE WAS six, he suffered one of a series of breakdowns. As Brodkey tells it, he had been given an IQ test and found to be a genius. His father wanted him back. "I was supposed to be a rabbi." The day his father came to get him has stayed in his mind forever. He remembers his adoptive mother pushing him out of the front door and locking it behind him. But Brodkey found the sight of his father unbearable—partly because it reminded him of his real mother. That night, he says, he was returned to his adoptive parents, vomiting uncontrollably. He remained with them throughout the rest of his childhood, receiving occasional visits from his natural father.

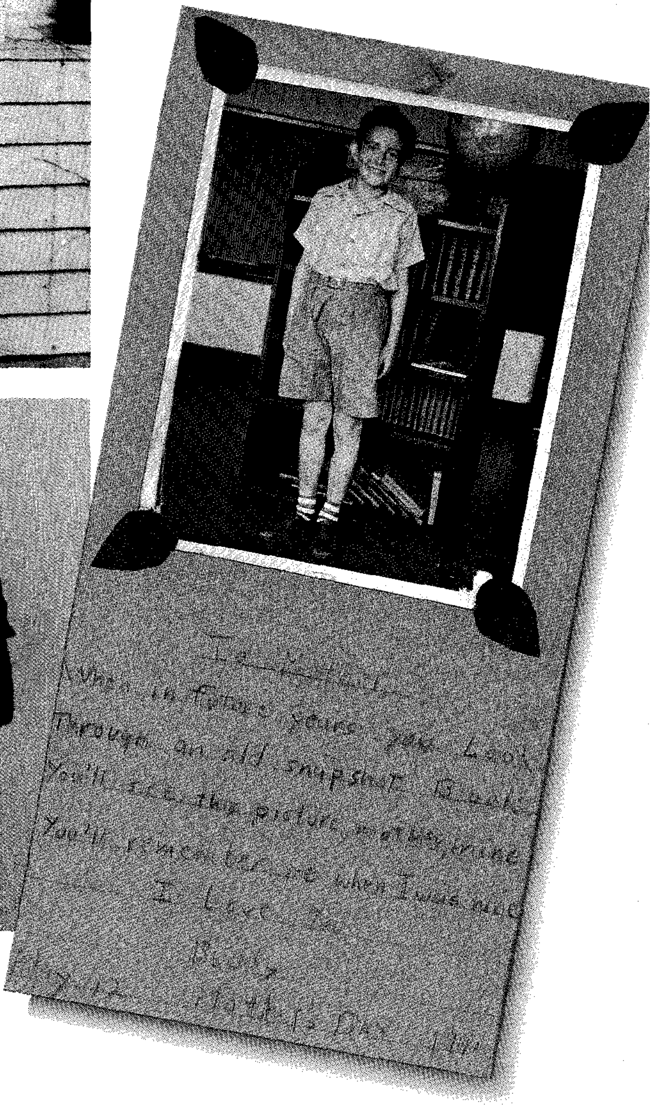
Again, when he was eight, when he was separated from his friends by an unkind teacher, Brodkey says, he suffered a breakdown. This time he couldn't read or concentrate or eat. Still, that was the year that Brodkey decided to become a writer. "Enough had happened. This had to have some meaning. I didn't know any other way to find meaning except by writing things down."

Then, when he was nine, another dis-



FAMILY BUSINESS: *Top, left to right: Brodkey's father, Max Weintraub; Doris Brodkey, with her adopted son, Harold, and his younger cousin (1935); Joseph Brodkey with his adopted son (1938).*

THE EARLY YEARS: *Celia Weintraub with her infant son Harold and his brother, Sam (center); Harold in fourth grade (far right).*



To Mother

When in future years you Look
Through an old snapshot Book
You'll see this picture, mother, mine
You'll remember me when I was nine
I Love you
Buddy
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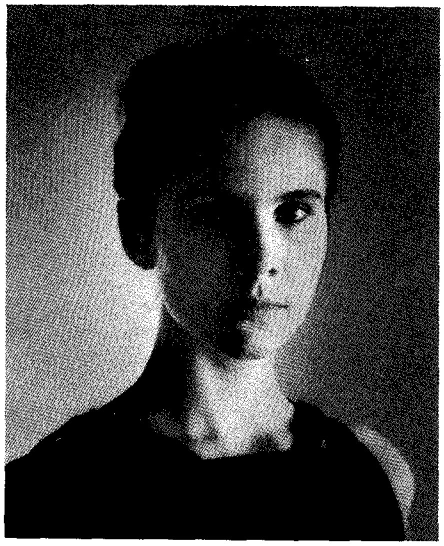
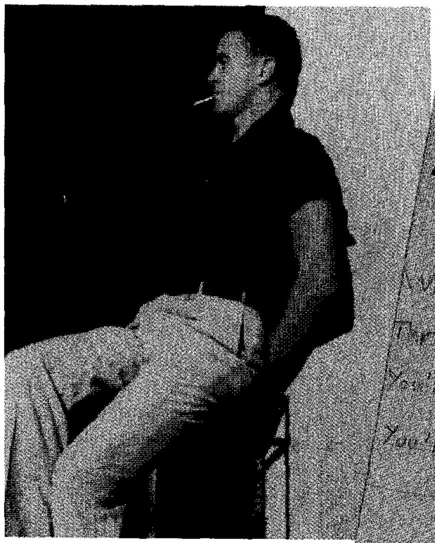




PORTRAITS FROM A MARRIAGE: *Joanna Brown and Brodkey eloped in 1952 and were divorced in 1960.*

Courtesy of Harold Brodkey.

REMEMBRANCE OF THINGS PAST: *In 1947, he entered Harvard. "I spent most of my life not thinking about my past. I remember in college people talking about their childhood. I thought, I can't do this."*

aster struck. His adoptive father suffered either a heart attack or a stroke, and from then until he died, when Harold was fourteen, he was an invalid. When Brodkey was thirteen, Doris Brodkey became ill with cancer. "In one year, I had two parents who were dying." He survived, says Brodkey, partly through the kindness of neighbors. To this day, their names seem to have an almost talismanic significance for him. "Merrill, Rodin, Goldberg. . . ."

HE ATTENDED UNIversity City High School, where Tennessee Williams had gone. He sat at a desk carved with the word TENNESSEE, he says, and had Williams's English teacher. His next-door neighbor and friend from those days, Charles Werner, now a lawyer in University City, remembers Brodkey as "tall and shy. Just brilliant, with almost a photographic memory." Brodkey was an editor of his high-school newspaper, served on the student council. He went through high school in three years at the top of his class.

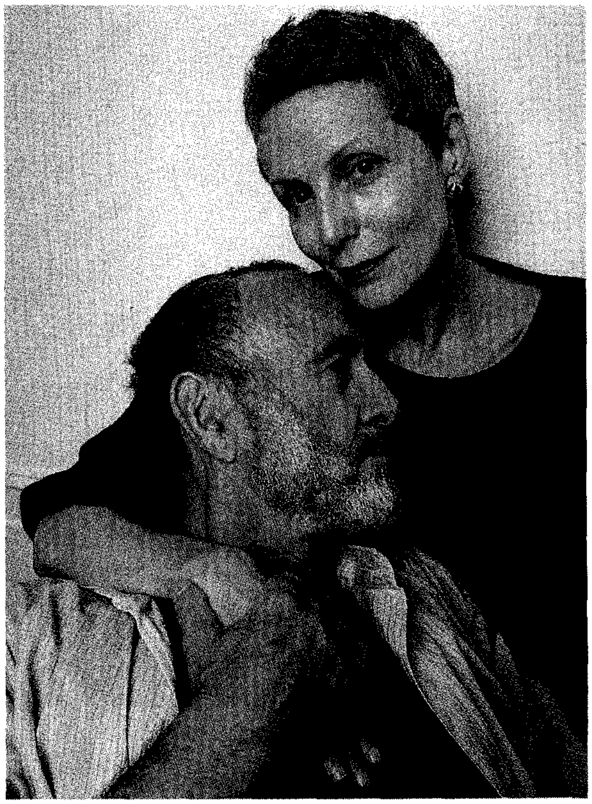
In 1947, he entered Harvard. "I spent most of my life not thinking about my past—[even today] I still can't hear the word 'mother.' I remember in college people talking about their childhood. I thought, I can't do this. [I tried to make myself believe] I had a really easy childhood and nothing happened. . . . If you decide to live in that erotic world of surfaces at least some of the time, you can't do it with a face full of suffering."

John Simon, *New York*'s drama critic, was Brodkey's "section man" in Archibald MacLeish's course in world poetry. Simon failed him. "Brodkey would toss out these autobiographical, surreal fantasies, which had nothing to do with the course," Simon remembers. "Instead of analyzing the poetry, Brodkey gave us his daydreams—or nightmares. I sat with him for a long time on the steps of Widener library and tried to explain why he had to discipline himself."

"Simon was right!" Brodkey says now. "I could have made a living if I'd listened to him." But Brodkey refused to comply, and MacLeish changed his instructor and finally awarded him a passing grade. (Simon says that despite MacLeish's help, Brodkey complained about the poet's "menopausal ramblings.")

At Harvard, Brodkey met a Radcliffe student, Joanna Brown. "I fell in love with her at first sight. It was complicated by the fact that everyone else fell in love with her too. She was intelligent, good to me."

The two eloped, and after graduation, the Brodkeys went west, where Harold got a teaching job. In 1953, he returned to New York and became a page at the NBC studios. He was soon promoted to the research department. One day, he says, he came home and found Brown washing sheets in the bathtub. "I thought, She is beautiful. She has a brain. I thought I would write a short story to make some money and buy a washing machine." The result was "State of Grace," composed, he says, in 45 minutes after three weeks' contemplation. He showed the story to William Maxwell, then an editor at *The New Yorker*, who was a friend of Brown's since her childhood. "He said he didn't think *The New Yorker* would buy it, but somebody would." *The New Yorker* did buy it. The story reads like a memoir of Brodkey's early years in St. Louis. The form is conventional and shows little of the profound and intense effort at memory that characterizes his later work.



WRITERS IN RESIDENCE: *With wife Ellen Schwamm.*

IN 1953, BRODKEY'S DAUGHTER, ANN Emily, was born. To this day, Brodkey calls her Tami. "She was a pointy-headed, funny-headed monster, and when I saw her the first time, I said, '*Je t'aime*' to her instead of 'I love you,' because I thought nobody was going to love her but me." Over the years, says Brodkey, "my daughter has been one of my best editors and readers. She would talk about things like the tempo of a piece—she was really kind of wonderful. But at times our relationship has been difficult." Tami Brodkey, who now lives in Montana, declined to be interviewed for this article.

During the years of his first marriage, says Brodkey, there was a deliberate holding back in his writing. "There are certain exposures of talent you don't risk when you have a child. You're not going to go deep into something. I thought, The kid is going to have a living parent." But, by his account, it was a happy period. "We stank of happiness! . . . It's hell to be happy," Brodkey says, sounding wistful now. "Nobody ever outgrows it."

By 1956, Brodkey had been promoted to the personnel department at NBC and had published four stories in *The New Yorker*. He was offered a job in the sales department, but his bosses at NBC "wanted me to stop writing for *The New Yorker*," he claims. "They were afraid I'd write about them. I was shunted off to the creative end." He wrote two plays for television, one of which was produced live.

The Brodkeys were mixing with a fashionable crowd—the Freddie Eberstadts, for example, and the Richard Avedons. James Silberman, the editor of Brodkey's first collection of short stories, remembers Brodkey from those days as "a funny combination of shy and confident."

ABOUT THE TIME BRODKEY'S collection *First Love and Other Stories* was published in 1958, Avedon took a picture of him. The photograph shows a limpid-eyed young man with a sensual face and a cat on his shoulder. In 1959, he won one of

IN FOCUS: *Richard Avedon took a picture of him that was exhibited at the Marlborough Gallery in 1975. "Now that you're falling apart, you've become a fit subject for me," Brodkey says Avedon told him.*

the literary world's most coveted prizes, the Prix de Rome.

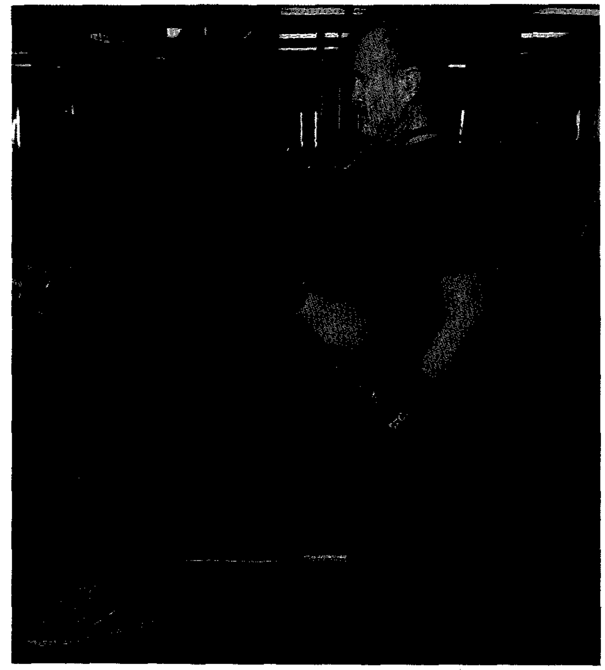
But by then, his marriage had gone wrong. "It was horrible being married to [Joanna Brown]," says Brodkey. "She was really very good to me all the time, but we didn't have any opinions we shared. She wanted us to go to Hollywood."

In 1960, he was divorced and began a period that he describes as "part Byronic, part E.T." Brodkey says he had a brief encounter with Marilyn Monroe, who was introduced to him by Avedon. And there were homosexual relationships. Speaking of them, he later told Schwamm (she made notes of the conversation), "It was what Tahiti was for Gauguin. This world of language and clothes.... There really was an absence of concern for money, perhaps because there were no children.... It was all binary, particularly in regard to sex, most of which was ritual rather than sexual. By binary, I mean it was all yes or no. Yes, I will come to your house. No, I won't go to bed with you. Yes, I will go to bed with you. Of course, I got a lot of work done."

During this period, Brodkey began to write his novel and to cull from it many of the stories that appear in his new collection. The most famous of these pieces is "Innocence," a tour de force about a woman's first orgasm, originally published in the *American Review* in 1973. The story is graphic, but not pornographic, a story about love as much as sex, about class and education and power. The woman in question is Orra, a kind of princess of Harvard Yard, the girl everyone loves. "To see her in sunlight was to see Marxism die," Brodkey writes. She "strode like a *Nike*, she entered like a blast of light."

Though Orra has had affairs and though she is passionate in bed, she has never had an orgasm. "She was, in quite an obvious way, with a little critical interpretation, a virgin," writes Brodkey. "In a way, sexually, she was a compulsive liar." It is up to the narrator to give her her satisfaction—which he does after 31 pages of prose analyzing the most subtle intricacies of love and sex.

The story made Brodkey's reputation. Anatole Broyard, reviewing an anthology of *American Review* stories in the *Times*, called it "great." "The author shows us ... what an incredible complex of emotions, history, misconceptions, fears, hopes, defenses, risks, threats, promises, and God knows what else, all go into a single act of love." The story was reprinted in *Ms.* magazine in 1975, retitled "Manipulations." Writer Susan Braudy, then an editor at *Ms.*, bought it over the objections of some of her colleagues who called the story "unspeakable and dirty." Braudy had the job of cutting the story down to publishable size, but Brodkey hated her cuts, Braudy remembers. "He accused me of emasculating him" and insisted that "the one woman in the world he trusted [to edit the story] was his daughter, Tami." Braudy and Tami set about making different cuts. Braudy remembers Tami as being "sturdy under the circumstances."



BODY LANGUAGE: *Working out at the gym.*

BRODKEY WAS BECOMING A cult figure. Word had got out that he was writing a novel, and the interest was fanned. Avedon took another photograph of him, which was exhibited at the Marlborough Gallery in 1975. The picture shows Brodkey bearded, in his forties, his face worn and puffy, squinting at the camera. "Now that you're falling apart, you've become a fit subject for me," Brodkey says Avedon told him. Avedon also gave him a photograph of Proust's manuscript.

Periodically, stories appeared in *The New Yorker* and other publications that were said to be part of The Novel. Then Brodkey would deny it. To this day, just what is—and is not—part of the longer work remains unclear. "I don't think Brodkey knows himself," says one friend.

But in a way, Brodkey was writing in a great tradition in American letters—the tradition of *not* publishing. J. D. Salinger was writing, but he hadn't published anything since 1965. So was William Gass, another author of promise, who has been working on the same novel for years. Once, Brodkey says, Gass even suggested that they publish their respective novels on the same day, just to confound people.

Brodkey was supporting himself by financing and refinancing the book—much the way some people refinance a mortgage. In 1959, he showed an early attempt at a novel to James Silberman. "I didn't have enough to go on," says Silberman, now at Summit Books, who turned the manuscript down. He adds, though, "I still admired his work."

In 1964, Brodkey signed a book contract with Joe Fox at Random House. The contract was for "$10,000-$12,000-$15,000," says Brodkey. (The book's odyssey has taken so long that the details are hazy to most of the participants.) But when Fox saw a draft of the novel, he didn't like it, either, says Brodkey. Actually, says Fox, it was rather that "Brodkey was unhappy about my *understanding* of the book."

Brodkey then took the novel away from Random House and, in 1970, sold it to Farrar, Straus and Giroux for "about $35,000," he says. Over the next ten years, announcements of the book's publication appeared periodically in the Farrar, Straus catalogue. He says the Book of the Month Club and Bantam each offered a $100,000 floor, for book-club and paperback rights, respectively. Still, the novel wasn't published. At one time, four Farrar, Straus employees were working weekends typing Brodkey's revisions. "We used to call it *Party of Typing*," recalls Terry Adams, now Brodkey's editor at Knopf, who started his career typing the manuscript at Farrar, Straus. "I was Harold Brodkey's word processor."

Meanwhile, Brodkey was working his way through editors. Michael di Capua

SLEEPLESS NIGHTS: *"My day depends on how well or badly I sleep," he says. "I allow myself one Nembutal every two weeks, a night of safety from those dreams of being locked out of the house."*

tried his hand at the manuscript. Then Robert Giroux. "It kept growing like Topsy," recalls Roger Straus, the president of Farrar, Straus. "The more it grew, the more it became a problem. We saw 250,000 or a million words."

At length, Aaron Asher was appointed Brodkey's editor. "By then it had become a house project," Asher says. "I might even say a house problem. There was a general perplexity. One version began at Harvard with a flashback to the protagonist's childhood. Another began with his childhood. I felt there were structural problems, all sorts of editorial problems. God knows how many seasonal catalogues it was in under the title of *Party of Animals.* Over and over again, we had to announce to the world it wouldn't be coming out. A certain tediousness had set in."

THE CREATIVE CENTER: *In the study of his Upper West Side apartment.*

In the end, according to Brodkey, Asher "just didn't get it." Finally, Roger Straus became his editor.

But by then, Brodkey had met Gordon Lish, who edited his story "His Son, in His Arms, in Light, Aloft" for *Esquire.* Lish "has made visionary suggestions" about his work, says Brodkey. After Lish moved to Knopf, he recommended that Brodkey take his book to Robert Gottlieb, then Knopf's editor-in-chief. In 1979, Knopf bought the book for "a generous amount," says Brodkey, including $75,000 to Farrar, Straus directly. "Roger [Straus] charged me interest and for paper clips," Brodkey says.

All through this time, while the novel was making its journey from publisher to publisher, Brodkey continued to revise. "Publishing would interfere with working on it," Brodkey says. Anyway, it took Goethe 60 years to write *Faust.*

IN 1978, BRODKEY MET ELLEN Schwamm, then 44, at Books & Company, where Brodkey was helping the co-owner Burt Britton unload books. Schwamm had just published her first novel, *Adjacent Lives.* She lived a comfortable life in a large apartment, the wife of a wealthy businessman and the mother of three children in private schools. But "everybody said I was so unhappy, I was dying," Schwamm says. When she met Brodkey, something "profound" happened.

"Things happened so fast, we always lie about it so we don't shock people," Brodkey says.

"Two weeks," says Schwamm, sitting across from him in their living room, looking tanned and fit and dressed entirely in white.

"It doesn't make you feel intelligent," Brodkey says.

"*I* felt smart," Schwamm says. "Hysterical. But smart."

"She was a deeply melancholy person," Brodkey remembers. "I insisted on her being amused, and I wound up being amused myself."

They were married in 1980. It has been, says Brodkey, "a good marriage."

In 1983, Schwamm published a second novel, *How He Saved Her,* about a woman who meets the Devil and leaves her husband and children for him. There were many in the literary world who said the Devil was Harold Brodkey. Schwamm concedes there are elements of Brodkey in the character of Lautner, a charismatic, darkly sexual figure. But Schwamm says the real Devil is "a serious temptation to risk everything you value, [to be lured] away from the traditional roles of mother and wife.... The book is about how every time you choose for yourself, you're destroying civilization."

If Brodkey saved Schwamm, there are those in the literary world who think Schwamm saved Brodkey. She began to hoard pages of Brodkey's novel, hiding them from him so he couldn't revise them anymore. "I have three fourths of a first volume in a special place that no one has access to.... I think I can see to it that he doesn't get it back."

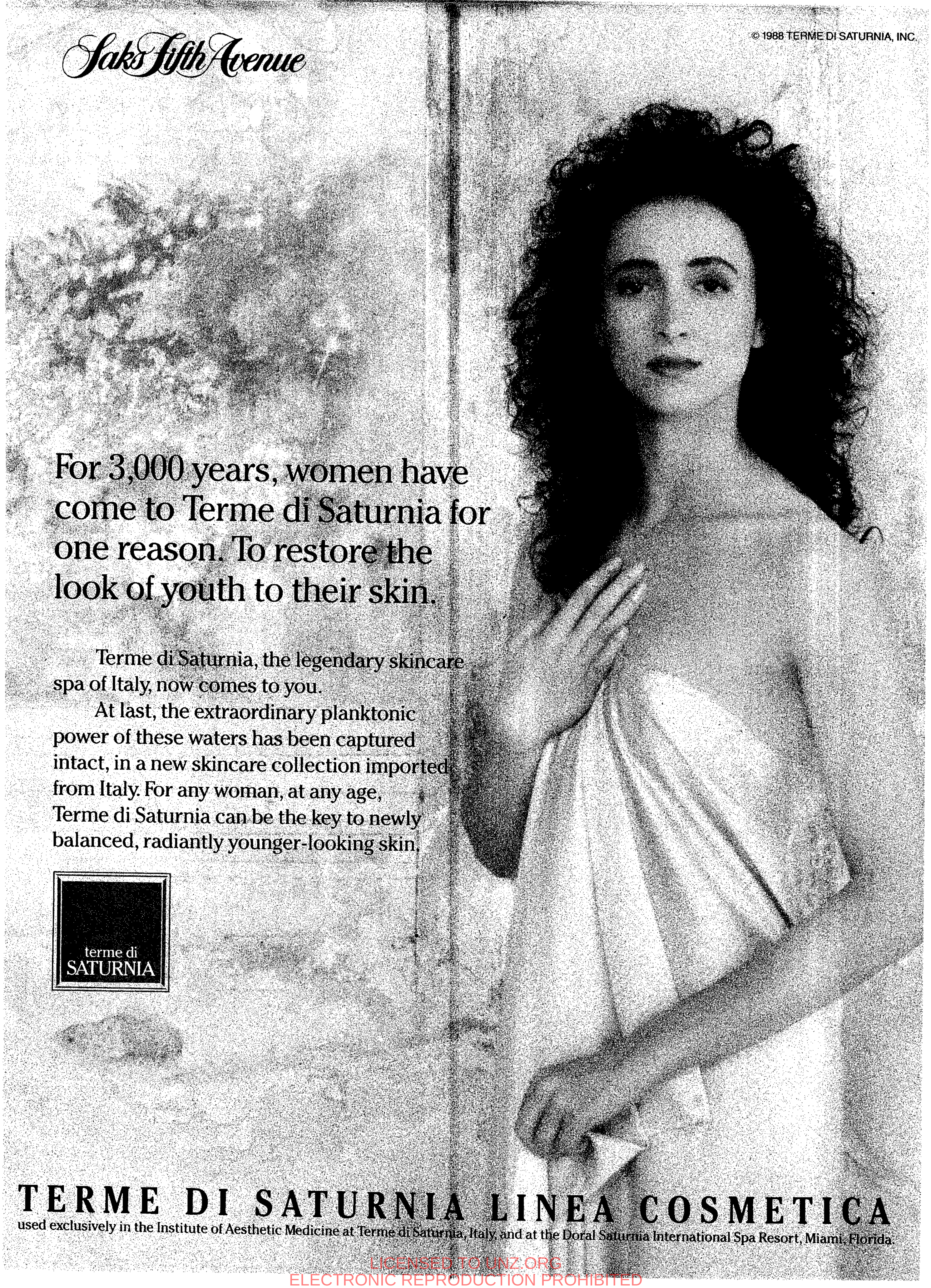
She also helped persuade Brodkey to publish the new volume of his short stories, collecting them and reading the galleys to keep him from revising.

At literary gatherings today, the couple stays close together, almost in a state of isolation *à deux.* "Because of the attacks," says Brodkey. "We're just very self-conscious."

THEY SPEND MUCH OF THEIR day together, with Brodkey rising at 5:30 A.M. to begin work. "My day depends on how well or badly I sleep," Brodkey says. "I allow myself one Nembutal every two weeks, a night of safety from those dreams of being locked out of the house...."

He sits, notepad in hand, looking out the window. "I'm thinking about dry cleaning, what my daughter's doing... I lie to myself. I don't let myself know I'm not working until eleven or twelve...." But when his writing's going well, "I work until it seems one more sentence will cause a stroke or a blackout."

At noon, he begins to make phone calls, an important activity in his day. (Anyone who knows Brodkey well is the recipient of many phone calls.) He calls Harold Bloom and Denis Donoghue to take soundings on his reputation. Anoth-



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CRITICAL QUESTION: *Brodkey "is very much on the edge. One always wonders how he keeps on going. There is a considerable question whether Brodkey will self-destruct," says Harold Bloom.*

er phone partner is the novelist Don DeLillo, author most recently of *Libra*. "We talk mainly, about writing and death," says DeLillo. "Those are our twin subjects."

Brodkey once asked DeLillo's advice on how to counter his fear of death (a frequent theme in DeLillo's work). DeLillo suggested he watch a lot of television. "It worked so well," says Brodkey, "I went out and bought a huge new television set."

Nearly every day at lunchtime, Brodkey goes to the gym—a local place, Pumping Iron, where he lifts weights. "After the gym, I feel depressed. I feel I've thrown my life away and should have been a gym instructor or an editor." Then Brodkey shows himself to his wife. "If she says, 'You look crazy,' I take a shower and shave."

In the afternoon, he takes the subway to *The New Yorker,* where he writes his nonfiction pieces, including articles for the "Talk of the Town" section on subjects like the subway, the Upper West Side, the nature of autumn. He says he is paid handsomely by *The New Yorker*. Despite the myth of Brodkey's not publishing, he has, in fact, published 36 or so short stories and many essays. His work is frequently anthologized and the movie rights to two of his stories have been purchased. The 1977 movie *First Love*, with William Katt, about a college love affair, was loosely based on the Brodkey story "Sentimental Education." Still, says Brodkey, "money is a problem. I own nothing. I don't own a co-op. I don't own a car. We are poor by American standards. But my self-respect doesn't depend on how much money I have in my pocket."

In the late afternoon, he returns to his apartment, once shabby and paint-peeled, which now has been decorated by Schwamm with good farmhouse pieces—duck decoys and painted country pine. That's the time when Brodkey often becomes depressed. "I'm convinced it goes back to a time of maternal deprivation," he says. To counter the sadness, he goes to a room set aside for the purpose and listens to music—Bach, Mozart, Mahler. "But sometimes only Schubert will help."

The sadness "is there every day," he says. Brodkey still can't hear Hebrew or Yiddish spoken because he associates the languages with his real mother, an observant Jew.

At night, if he wants to go out, "I close off the past. Sometimes I can't do that, of course, and I can't go out."

HE RARELY LEAVES NEW York. "Outside of New York, I look awfully odd. And even in New York, I look a little odd. [New York] is home, and I'm used to it. I carry the book around in my head. It's based on this apartment, this room, this climate. When I take a vacation, it's like blowing a hard disk."

Besides, he has said, if he leaves New York, he would miss the gossip. "More than any other great writer I know," says a Brodkey acquaintance, "he needs to keep visible. He feels he should be at the center of literary politics."

Brodkey can be cruel about other people's work. He is remembered by the participants at a writers' conference in Houston in 1980 for sitting onstage and putting his head down on a desk to show

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his dissatisfaction while another was reading.

He often accuses other writers of "ripping off" his work or portraying him unfavorably in their books. Of the Devil in *The Witches of Eastwick* he says, "The sexual stuff looks as if it's mostly me. In the movie that's really creepy. Some of the things the Devil said I have said. I tend to be in a number of Updike books, either onstage or in lesser roles offstage." John Updike denies that he intended to portray Brodkey in *Witches.*

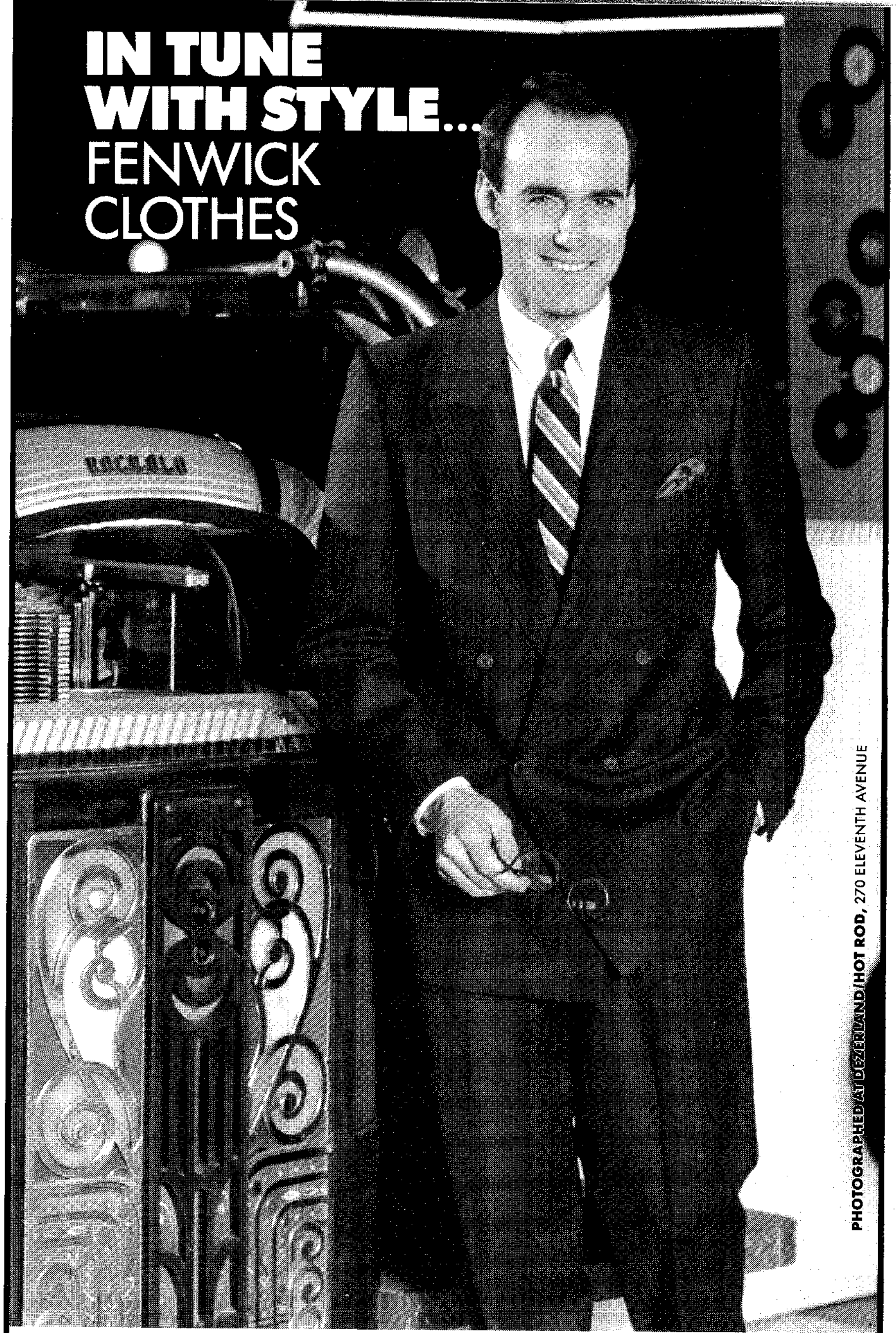
Brodkey also thinks he's a character in Renata Adler's *Pitch Dark.* "Leander Dworkin . . . had what he called 'my rage,' " Adler writes. "It resembled, sometimes a hothouse of imaginary grievances under lavish cultivation, sometimes a pulse which he measured constantly to see whether, with whom, and to what degree he must be angry, sometimes a source of astonishment and pleasure, sometimes just a horse to be taken for a canter or to gallop on the moors."

"Three of her friends called me to make sure I knew it was me," says Brodkey. After the book came out, "I simply assumed I was free not to return her phone calls, to avoid her, to dislike her." Adler denies the character is Brodkey and refuses to talk about Brodkey for the record.

Indeed, many people who know Brodkey refuse to talk about him—his former friend Richard Avedon, for example. Brodkey explains the falling out with a complicated story involving a glass of water, a feeling of being slighted, a sense of Avedon's not sticking up for him. On top of that, says Brodkey, Avedon wouldn't give him a print of a commercial he wrote for Japanese television.

Brodkey "is very much on the edge," says Harold Bloom. "One always wonders how he keeps going. He's very, very high-strung. There is a considerable question whether Brodkey will self-destruct."

TWO YEARS AGO, BRODKEY carried on a noisy feud with reviewers after the Jewish Publication Society of America had issued a limited edition of three of his stories, "Ceil," "Nonie," and "Angel." ("Angel," the only entirely new story in the collection, is an account of an angel appearing before a group of students in Harvard Yard.) Most publications declined to review the book because it was not widely available. But *The New Republic* and the *New York Review of Books* both assigned writers to it. In *The New Republic,* Leon Wieseltier praised "Angel" but called the two other stories "a series of nasty revisions of the most platitudinous of all premises of American Jewish fiction, the



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FACT OR FICTION: *There are some people in the literary world who question whether Harold Brodkey even exists.*

son's trouble with the mother.... They are not especially impressive, except to establish Brodkey as an unpleasant man immensely alive...." He also took issue with Brodkey's calling himself a Jewish writer, accusing him of blasphemy and "Jewish anti-Semitism" in his past work.

In the *New York Review of Books,* D. J. Enright also praised "Angel" but said "Ceil" and "Nonie" were "more boring than nasty," with "little evidence here of a specifically novelistic gift; much of it reads like an extended obituary produced by a team of more than usually fanciful computers."

Brodkey reacted in a fury. He drafted a 23-page, single-spaced reply to the editors of the *New York Review of Books.* He said he'd been misquoted in the reviews and particularly complained about Wieseltier's characterization of him as "an unpleasant man." "I know of no other occasion in the last few decades... in which such a remark... has been applied to a living writer," he wrote.

Robert Silvers, an editor of the *New York Review,* recalls, "He wanted us to publish something like 10,000 words. We offered him space amounting to more than the review itself. He chose to send us a shorter letter." In the letter that was evenutally published, Brodkey included his address for those readers who might like to see the longer version.

Just this April, Brodkey caused an uproar at *The New Yorker.* He was quoted in the French newspaper *Liberation* as having said that one of *The New Yorker's* most popular and respected editors burned a manuscript of Brodkey's in a fit of professional jealousy. At the end of the interview, according to *Liberation,* Brodkey pleaded, *"N'imprimez pas ce que je vous dis comme je vous le dis, sinon ma vie est détruite."* ("Don't print what I'm saying as I say it to you, otherwise my life is destroyed.") Brodkey says he was misquoted, but the effect lingers.

Brodkey's friends tend to look beyond the feuds and the intrigue to The Talent. Gordon Lish says it's all a question of *kuvit* (Yiddish for "honor" or "tribute"). "Brodkey is like a holy man who demands tribute," Lish says. "He demands family support.... With Brodkey, you're either on the bus or off the bus."

"No one takes him seriously," says another friend. "He's like Don Quixote, tilting at windmills."

"Why not just hold yourself aloof from literary politics?" Brodkey is asked.

"They won't let me," he says. "Updike and Mailer are more actively involved in politics every day than I am in years! You have to get involved in politics to publish."

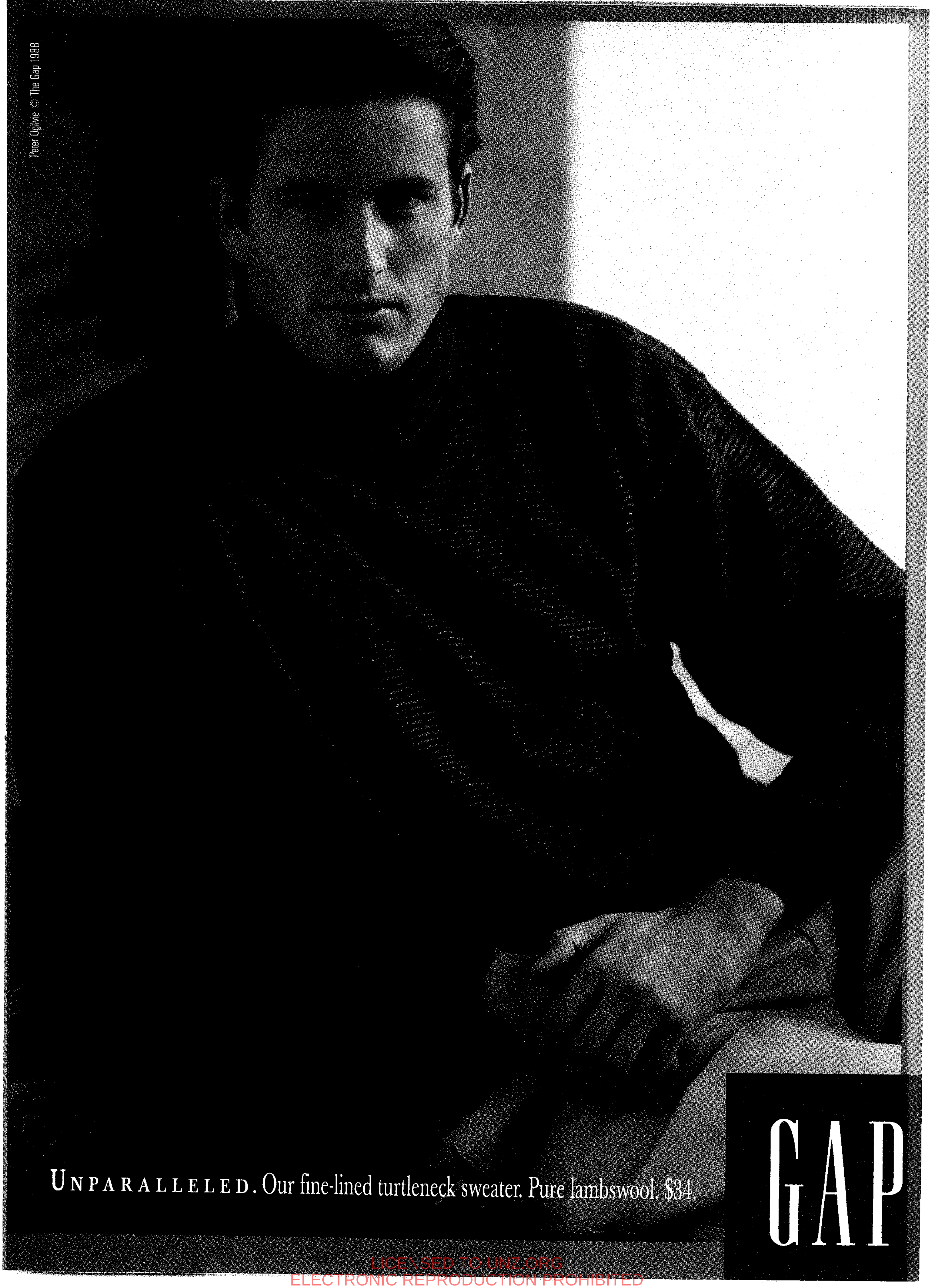
JUDGING FROM THE ADVANCE COMMENTS on *Stories in an Almost Classical Mode,* the furies around Brodkey aren't about to dissipate. *Publishers Weekly* has called the stories "freighted with a magnificence of language." *Kirkus* has been less than enthusiastic, calling them an "endless kvetch." And in a particularly nasty *Vanity Fair* review titled "Man or Messiah?" James Wolcott wrote, "There is... the suspicion that the cult buildup of Harold Brodkey has become a bit of a con job. The clouds of sanctity circling his domed stadium of a head have begun to get a little perfumy. Babied for years, he has become a crybaby.... He isn't even the worst writer in the world, though he sometimes tries to be."

Brodkey says he hasn't read the review, but he's heard it's bad. "Part of me is deeply, terribly flattered," he says. "I can't imagine that I'm that important to him that he calls me 'Messiah.' "

None of this, Brodkey says, will deter him from publishing his novel next year. "It may not even be one novel now," says Brodkey, "but several with characters having the same name." How will the novel begin? he is asked. "Imagine a mind shaped like a person. Imagine a mind wanting to know what is true so badly that it gives up its usual form, alone inside the skull in its sensational uproar and calculations, and it takes on the shape of a boy." At least that's how the book begins for now.

There are some people in the literary world who question whether Brodkey's novel even exists. "I believe there are a series of texts, not a novel," says one man who knows Brodkey. But those who have read it—Bloom, Lish, Donoghue, and Terry Adams at Knopf, among others—believe there is a great novel there.

For now, though, the pages of the book are stashed in the eleven Formica cabinets or hidden away by his wife. Others are strewn on the study floor, packed in cardboard boxes waiting to be thrown out. Yet more of the manuscript—"questionable stuff" Brodkey isn't sure he wants to keep—is in an early-American bittersweet cabinet. Plus there are 36 cartons of papers in storage. "I'd kind of like to get it in place for the grandchildren," says Harold Brodkey. "I'm ready." ■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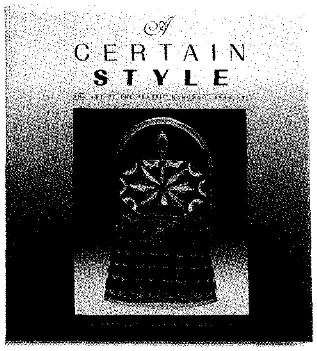
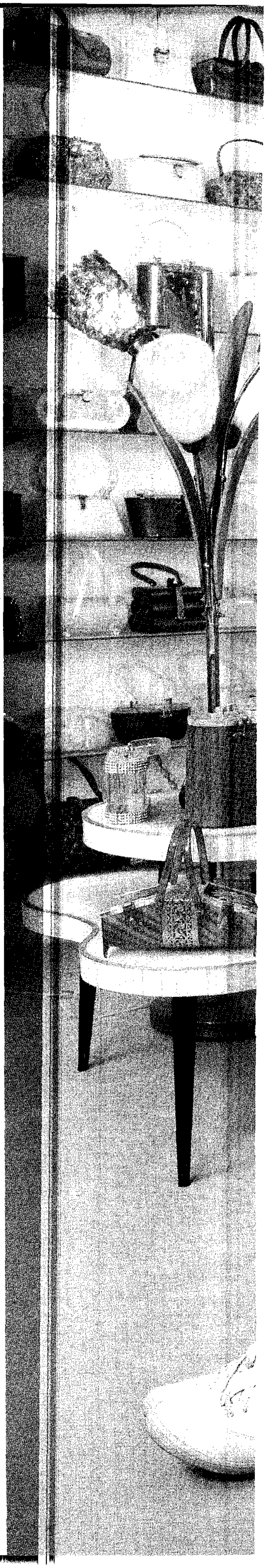
BAG MEN

Robert Gottlieb knows that some people are going to call his collection of more than 500 plastic handbags kitsch, but the editor of *The New Yorker* prefers to think of them as "just things I like, that I find amusing, handsome, and sometimes touching." In *A Certain Style: The Art of the Plastic Handbag, 1949–59* (Alfred A. Knopf; $35), Gottlieb and co-author Frank Maresca have highlighted 92 of these fanciful plastic objects by designers like Wilardy and Patricia of Miami. And even Barneys New York is helping celebrate next month's publication, with an exhibition and sale of nearly 50 of them from September 12 through October 22. Maresca and

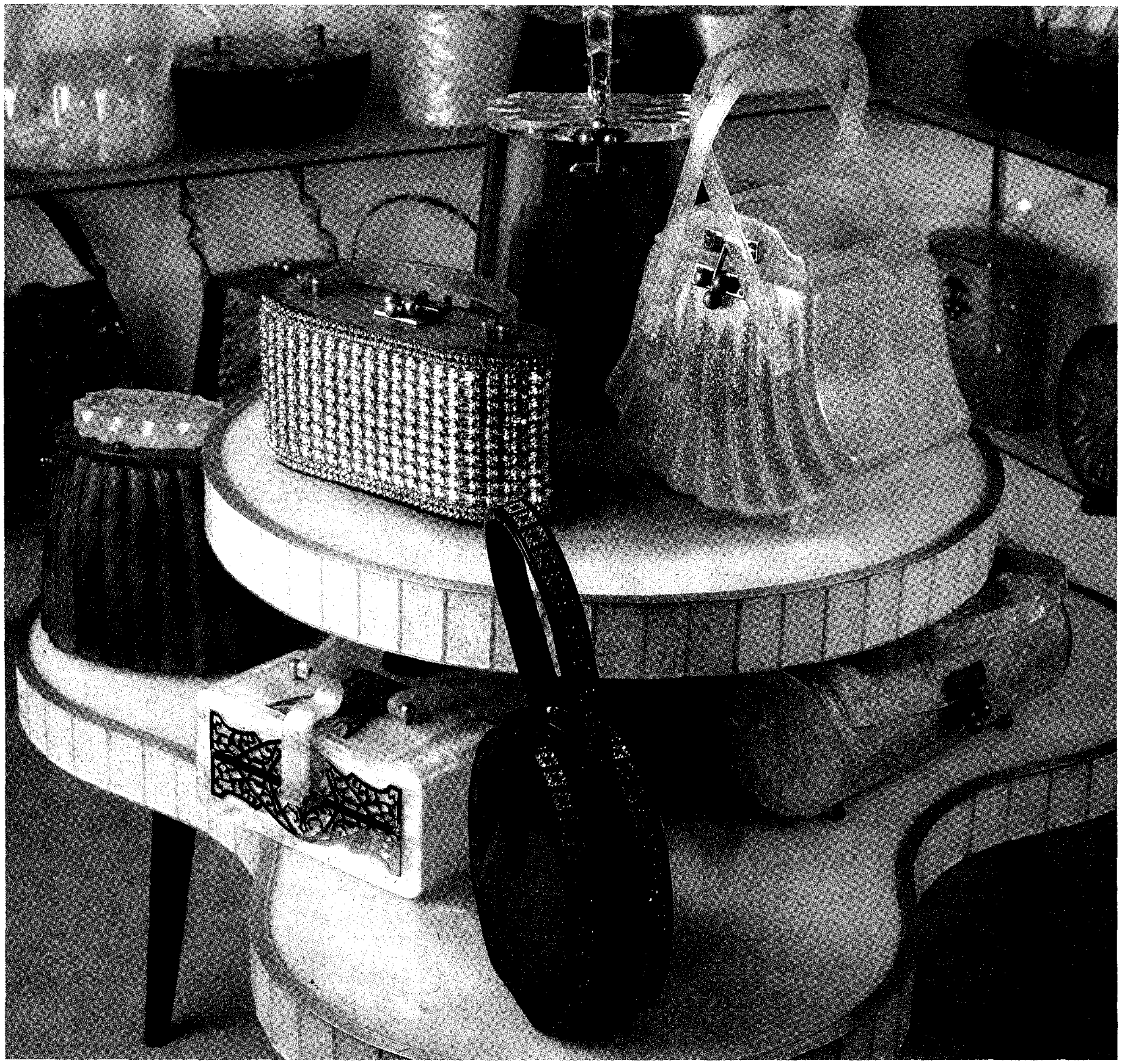


Gottlieb met after a dealer introduced them at an antiques show. They were both looking for handbags. They compared purchases, toured the floor, and began a friendship that led them to combine their collections in Gottlieb's East Side brownstone. Knopf editor Vicky Wilson had

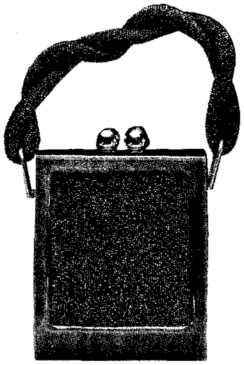
PHOTOGRAPHED BY THEO WESTENBERGER


Sygma

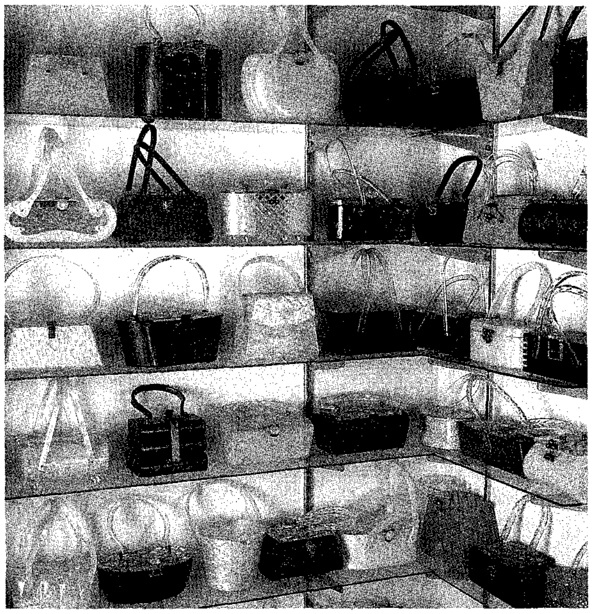
Gottlieb (on the couch), Maresca, and the collection.



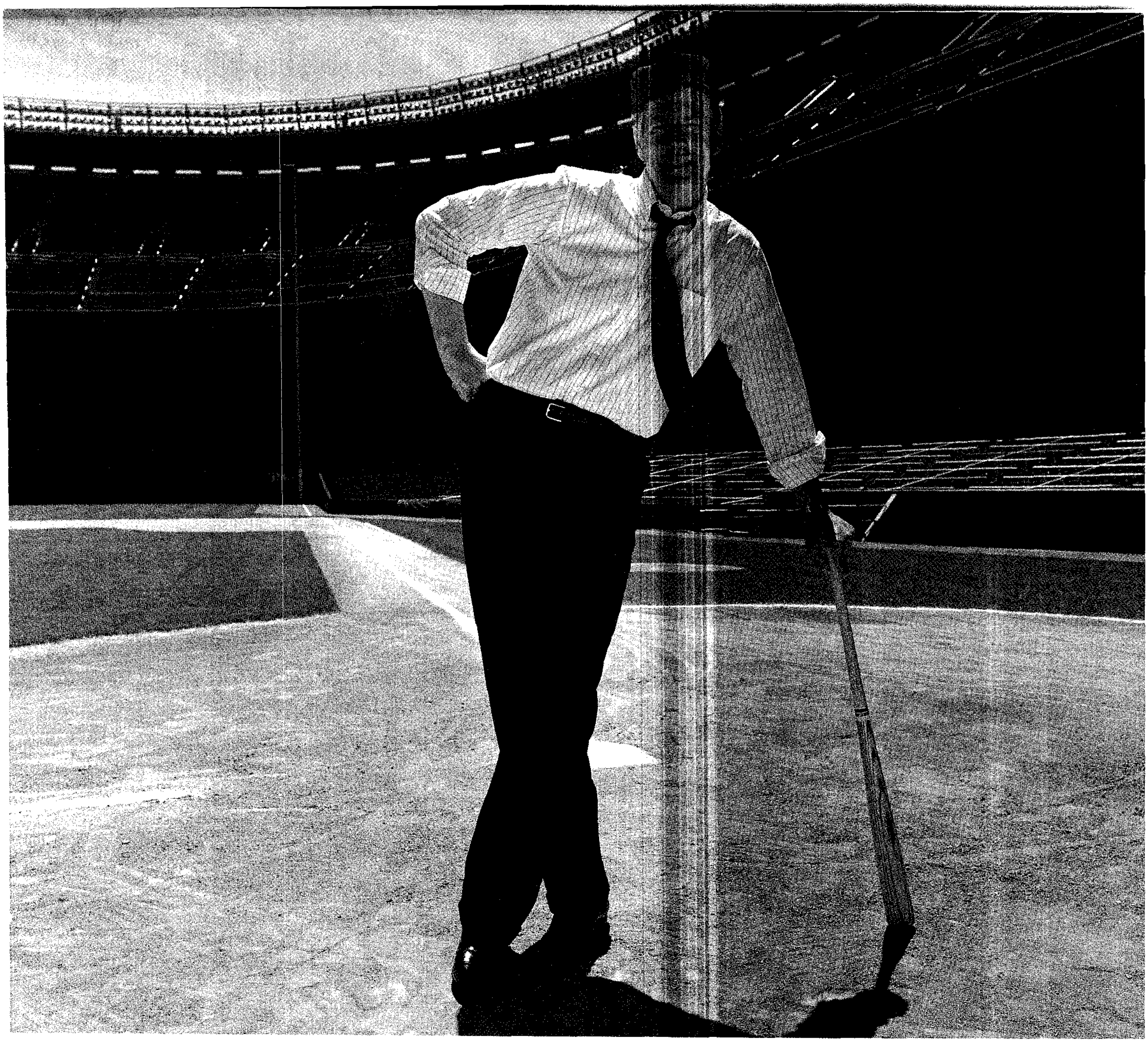
asked Gottlieb—also an aficionado of Scottie-dog memorabilia and old postcards—to do a book several years ago, but it wasn't until Gottlieb left Knopf for *The New Yorker* last year that he agreed. Does he have favorites?



"Not really," says Gottlieb, who acquired his first handbag about ten years ago. "Every time I come upon a remarkable new one, it becomes my favorite—until the next one." ▬



The bags are kept on glass shelves, on tables, in bookcases, and even under the bed in Gottlieb's brownstone.



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BEST BETS

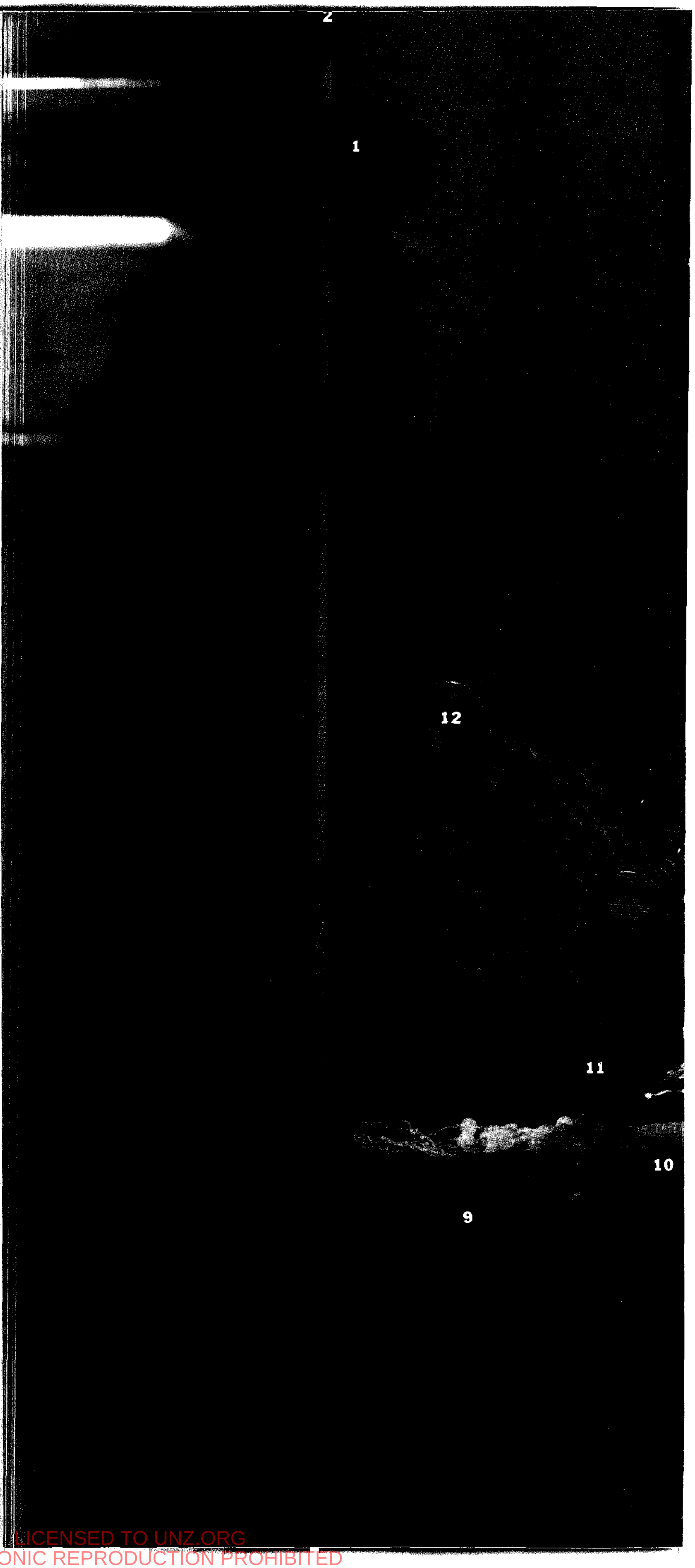
Bloomingdale's breaks out eight floors of temptations and treats from the East.

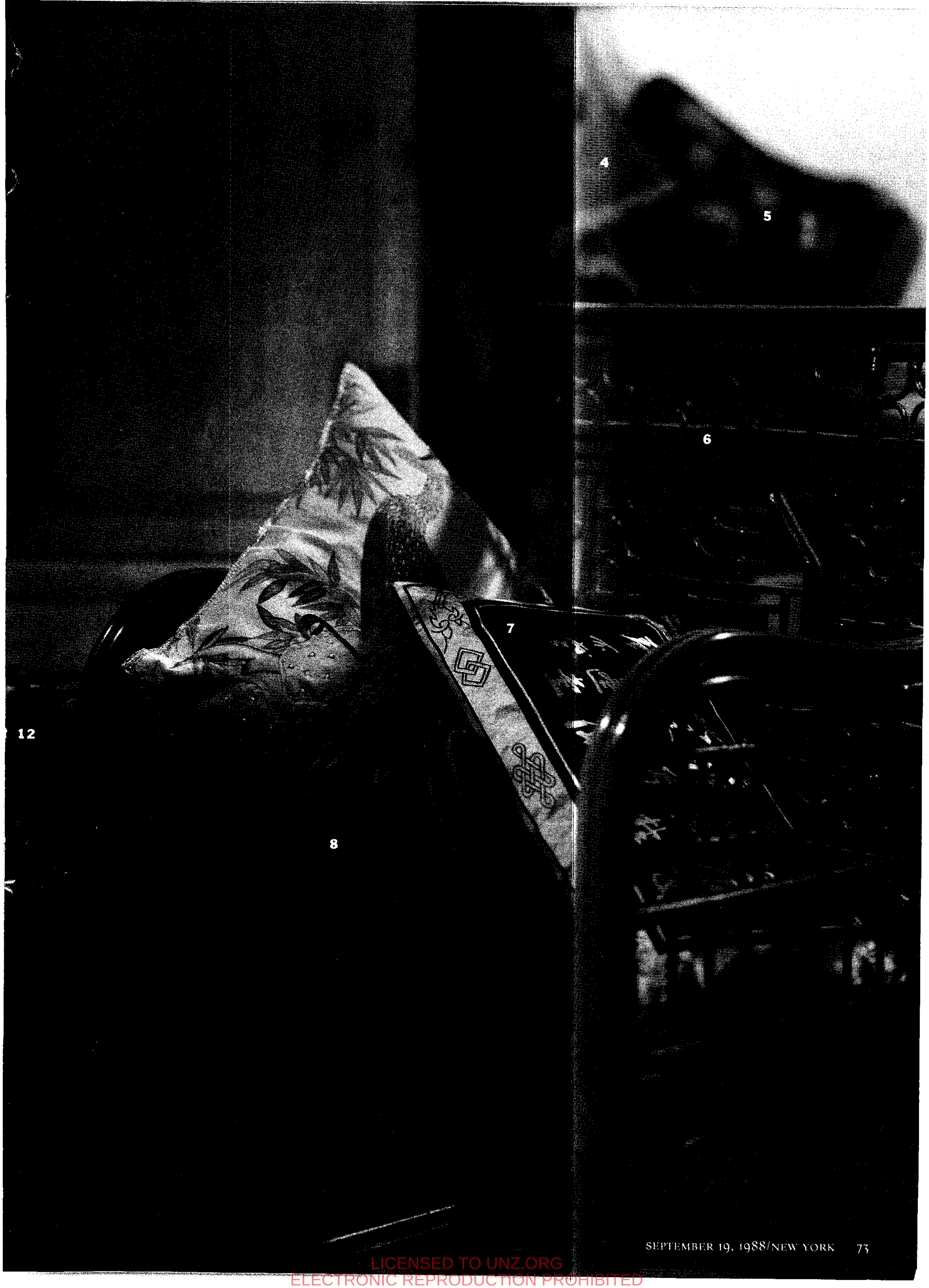
By Corky Pollan

Eight years ago, Bloomingdale's saluted the People's Republic of China with storewide offerings of things Chinese. From September 18 through November 6, the store returns to that legendary kingdom to celebrate 1988, the year of the dragon. And this time, wares from Hong Kong, that shopper's delight, and Macao, the sun-drenched Portuguese island, are included in the festivities. Clockwise from top left: **1** Elm-veneer pedestal by Baker is $870 on the fifth floor. **2** Porcelain vase with hand-painted fish design is $195 in the gifts shop on the sixth floor. **3** Nineteenth-century Chinese pine cabinet is $4,750 on the fifth floor. **4** Forties Chinese Xinjiang carpet is $8,799 on the eighth floor. **5** Wamsutta's Imperial Garden cotton comforter set—two pillow shams and (not shown) bed throw and dust ruffle—is $250 on the seventh floor. **6** Red-lacquered rattan Brighton chair is $299 on the fifth floor. **7** Silk pillow with Chinese characters is $50, beaded-silk peacock pillow is $125 on the fifth floor. **8** Pleated-silk pouch is $34, round pleated-silk evening bag (not shown) is $49 on the main floor. **9** Antique Chinese lacquer trunk is $1,500 on the fifth floor. **10** Carved soapstone necklaces are $25 in the Arcade on the lower level. **11** Natori velvet-and-gold slippers are $98 on the fourth floor. **12** Antique Chinese lacquer boxes are $395 and $550 on the fifth floor.

PHOTOGRAPH BY BRIAN HAGIWARA

Antique dragon: Courtesy of Bloomingdale's.

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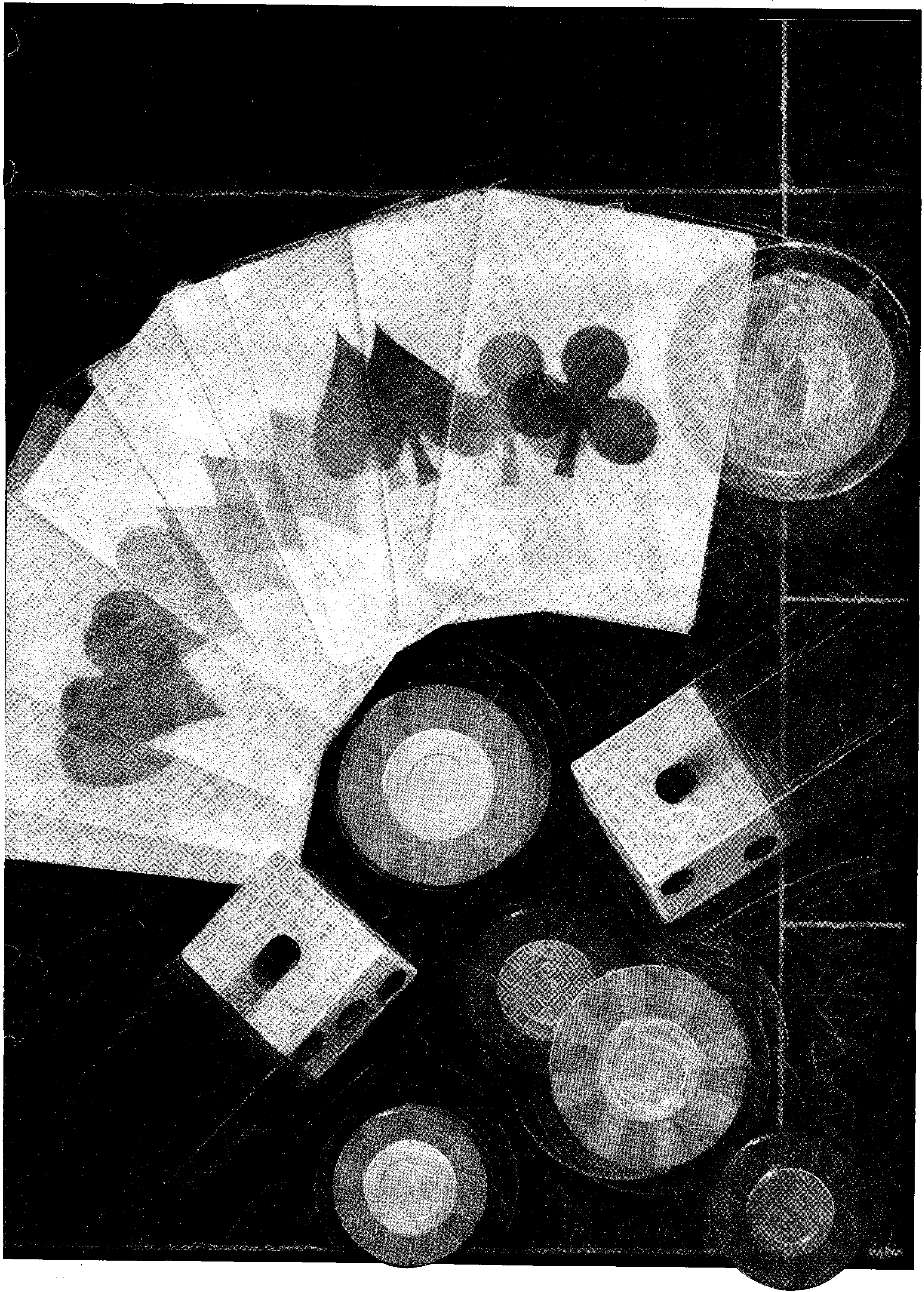

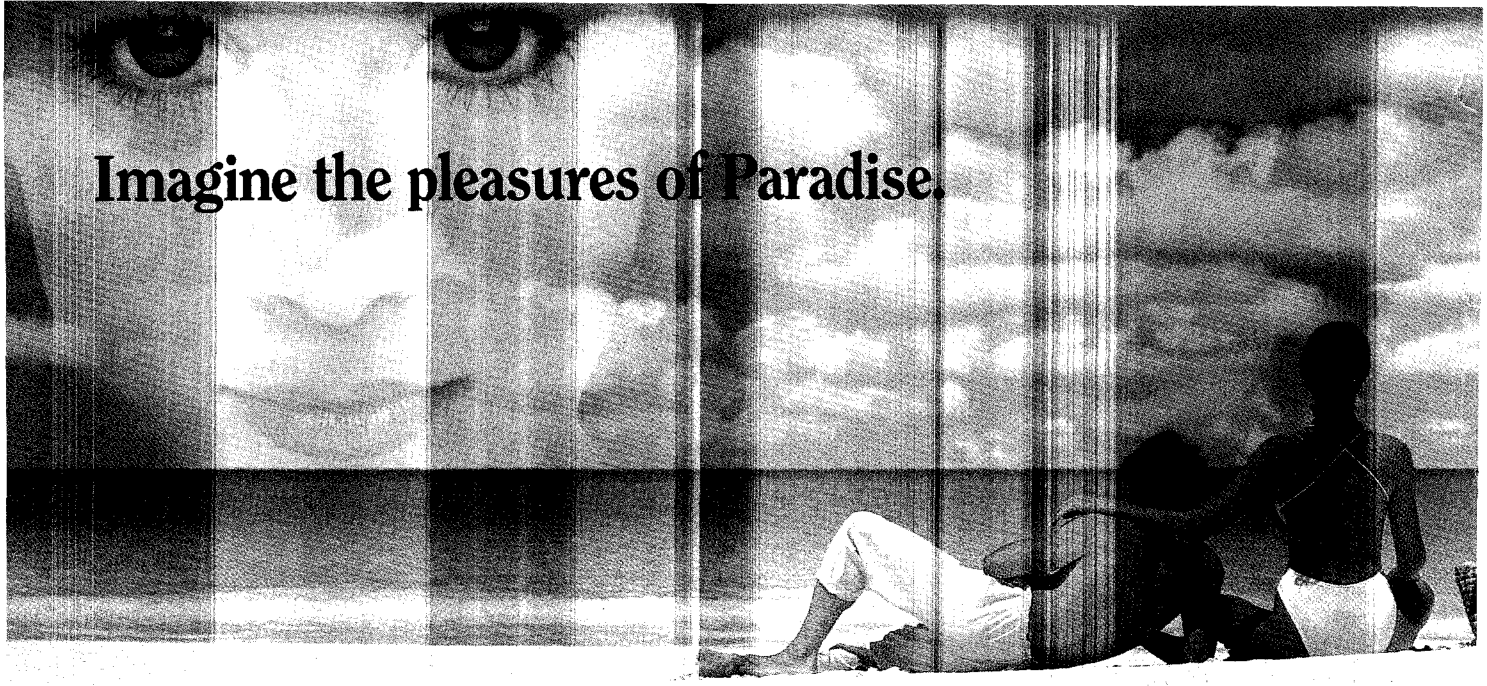
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Gamblers know the odds are against them. Yet at any time, luck may be on their side—and that's when it's possible to walk away a winner. Win or lose, an evening of gaming arouses the senses: The clatter of coins, the kinetic energy at the craps tables, the dealers' dexterity, and the opulent surroundings are all part of the excitement.

In the United States, Atlantic City and Las Vegas are the best-known magnets for gamblers. In addition to the table action, these destinations attract crowds with star entertainers. Perhaps the biggest names to be found on neon marquees this season are Cher, scheduled to appear at the Sands in Atlantic City November 18 through 20, and Sinatra, at Bally's Casino Resort in Vegas from December 26 through New Year's Day.

Outside the U.S., some islands in the Caribbean and countries in Europe permit gambling. Casino gaming abroad tends to be more formal in dress but more relaxed in attitude—yet the stakes can be just as high.

Rules and the variety of games available vary from casino to casino. The European roulette wheel, for example, has a single 0, making the odds slightly more favorable to the gambler (in this country and in most Caribbean casinos, wheels show both 0 and 00). In Austria, blackjack players are permitted to bet on other players' hands as well as on their own.

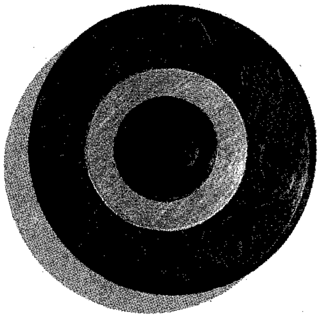
Las Vegas has some of the most liberal blackjack rules: Casinos that offer the "surrender" option permit players to give up half their bet on a probable losing hand—and keep the rest—before the dealer reveals his second card. Some downtown casinos declare any player who draws six cards that add up to 21 or less a winner—except against the dealer's blackjack.

Before you enter a casino, know how much you're willing to lose. Also set a limit on your winnings. In the United States and in many resorts in the Caribbean (Puerto Rico is an exception), drinks are free to players. But it's wise to stay sober to make sensible bets. It's customary to tip the waitress and good form to tip the dealer as well.

This guide highlights the premier gaming destinations and presents a select list of fine casinos around the world. Good luck!

ATLANTIC CITY

♦♦♦♦



A decade of legalized gambling has changed the face of Atlantic City. What had become a crumbling city by the sea now boasts a revitalized tourist area that attracts some 30 million visitors a year. There are twelve hotel-casinos, and crowds fill them from 10 A.M. to 4 A.M. on weekdays and until 6 A.M. on weekends.

Manhattan developer Donald Trump has to be the biggest player in town. Trump Plaza, on the Boardwalk, and Trump Castle, on the bay one mile west, are among the most profitable casinos in the city. And in a dramatic showdown with Merv Griffin earlier this year, Trump agreed to sell him Resorts International—while retaining its lavish Taj Mahal project, which is scheduled for a late-1989 debut. Another acquisition, Trump Air (800-848-7078) operates daily helicopter service from the West 30th Street Heliport to the Steeplechase Pier in Atlantic City. The flight takes 48 minutes and costs $99.

The biggest new Boardwalk attraction this season may be the TropWorld Casino and Entertainment Resort. This $200-million expansion of the Tropicana, slated for completion this month, will comprise a 90,000-square-foot casino, 500 hotel rooms including 200 luxury suites, a new health club with an indoor pool, seventeen restaurants and lounges, and the two-acre Tivoli Pier theme park for adults.

The park will feature a futuristic ferris wheel with gondolas that carry riders to 60 feet above ground level. There'll also be a water ride, a simulated adventure into space, a funhouse, bumper cars, and an electro-mechanical robot that interacts with the audience—but does not deal cards. To find that kind of amusement, hit the casinos.

BALLY'S GRAND

Bally Manufacturing Corporation, which introduced pinball in 1931, bought the Golden Nugget for $440 million last year and renamed it. In addition to cash payoffs, Bally's slot machines dispense bonus coupons redeemable for goods and services. **Reservations:** 800-257-8677. **Rooms:** 518. **Rates:** $110–$150. **Facilities:** 8 restaurants; 2 lounges; swimming pool; men's and women's health spas; sun decks; beauty salon.

RESORTS INTERNATIONAL CASINO HOTEL

Two hundred thousand pairs of dice and 2-million decks of cards later, Resorts, the first casino to open in Atlantic City, is celebrating its tenth anniversary this year. **Reservations:** 800-GET-RICH. **Rooms:** 650. **Rates:** $75–$160. **Facilities:** 10 restaurants; indoor and outdoor swimming pools; racquetball and squash courts; health club; sun decks; beauty salon; shopping arcade.

TROPICANA/TROPWORLD

The expanded casino in the new TropWorld "megafacility" now contains 147 gaming tables and 2,440 slot machines. "Slot City on the Sea" is a gaming emporium ringed with aquariums. **Reservations:** 800-843-8767. **Rooms:** 1,014. **Rates:** $90–$155. **Facilities:** 11 restaurants; 6 lounges; 2 swimming pools; tennis courts; health club with men's and women's spas; jogging track.

TRUMP CASTLE HOTEL & CASINO

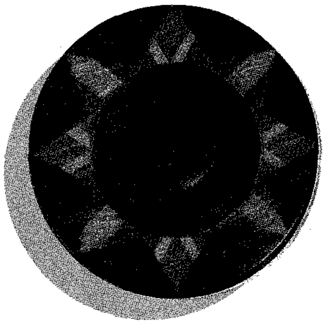
Seventy-five million dollars has gone into the construction of an expansive ballroom and the fourteen-story Crystal Tower, which will contain 100 new suites. But one of the biggest attractions here this fall will be *Trump Princess*, the owner's 282-foot yacht, complete with staterooms, exercise rooms, and a disco. **Reservations:** 800-441-5551. **Rooms:** 606. **Rates:** $95–$510. **Facilities:** 10 restaurants; 3 lounges; swimming pool; tennis courts; health club; recreation deck; jogging track; 640-slip marina (scheduled for completion in May 1989).

TRUMP PLAZA HOTEL & CASINO

Recent world-championship heavyweight bouts have made Trump Plaza a leader in boxing exhibitions. Trump's Atlantic City centerpiece has been undergoing a $50-million renovation and expansion. The results can already be seen in the richly redecorated Club at Trump Plaza, an exclusive enclave in which to unwind after high-stakes action in the casino. **Reservations:** 800-441-0909. **Rooms:** 582. **Rates:** $125–$365. **Facilities:** 9 restaurants; 6 lounges; swimming pool; tennis courts; access to golf courses; men's and women's health clubs; fitness center; indoor sun deck.

NEVADA

♦♦♦♦



Sixteen million visitors come to Las Vegas each year to gamble and be entertained on a lavish scale—and the city doesn't disappoint. Dozens of casinos sprawl between the downtown area and the Las Vegas Strip, so there are plenty of opportunities to try one's luck at the slots, keno, or standard table games. In addition, some Las Vegas casinos offer instruction and play in the Oriental games of sic bo, pai gow, and pai gow poker. Over the past few years, race and sports books have found their place in the casino. These allow for legalized betting on major horse-racing and athletic events taking place around the world.

There are nearly 40,000 hotel rooms in Las Vegas, and soon there will be more. The Riviera Hotel has just opened a 1,000-room highrise. Circus Circus is investing $290-million in a 4,000-room facility that spreads over 117 acres at the northern end of the Strip. And a second Golden Nugget—this one uptown—is scheduled to open at the end of 1989. It will have a Hawaiian motif—complete with a 40-foot waterfall that spews "molten lava."

Despite the lure of the cavernous casinos, it's still possible to get fresh air and exercise outdoors. There are thirteen championship golf courses and more tennis courts open to the public in Las Vegas than anywhere else in the world. And every major hotel has a swimming pool, if not a full-fledged spa.

In the past year, America West (800-247-5692) has instituted nonstop service to Las Vegas from John F. Kennedy Airport, so now it's even easier and quicker to get here.

Elsewhere in Nevada, Lake Tahoe's sparkling water, evergreen forests, and big sky compete with the casinos and top-level entertainers for visitors' attention. And at the southern tip of the state, nine newly minted casinos have turned Laughlin into the fastest-growing gaming community in the country.

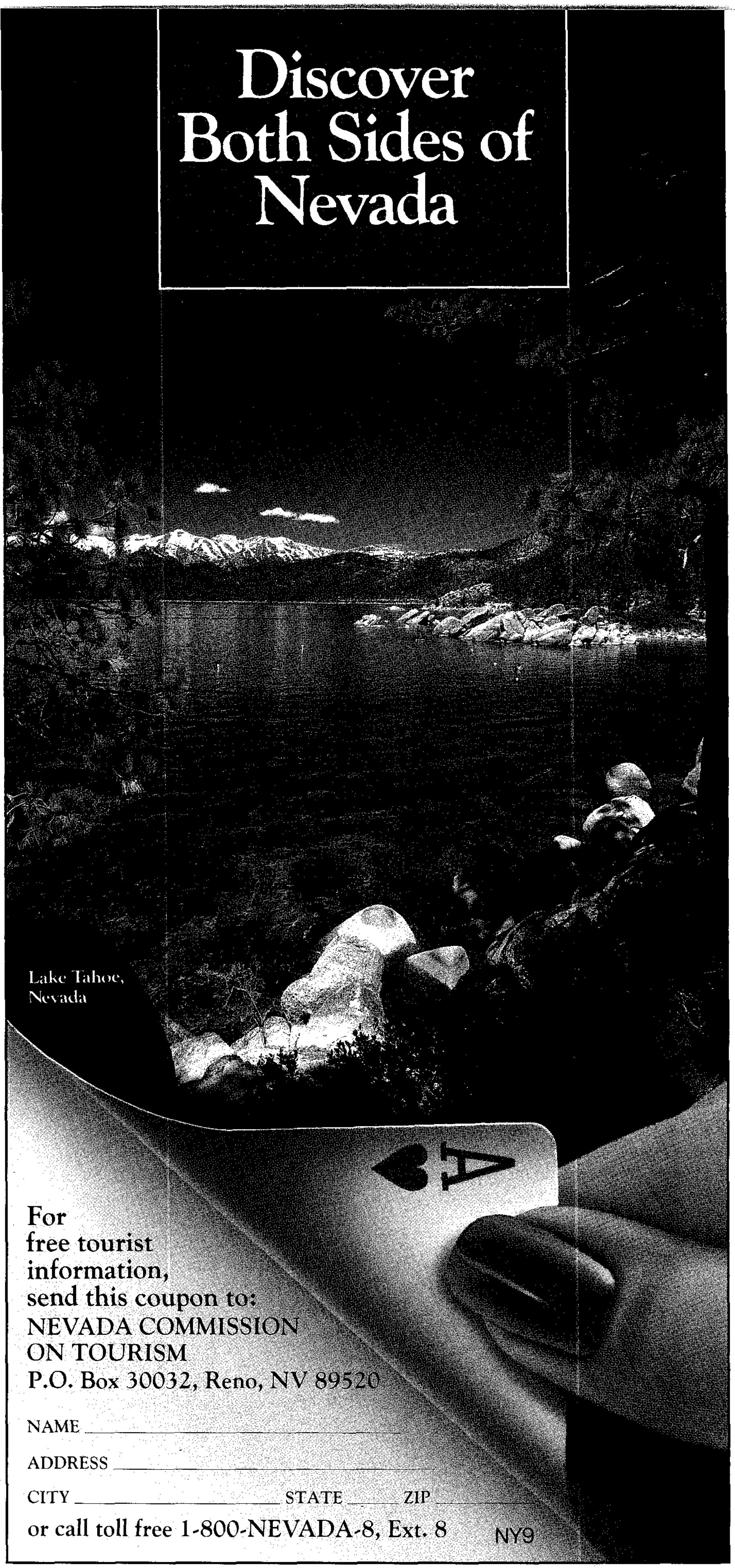
BALLY'S CASINO RESORT
Las Vegas
Bally's 50,000-square-foot casino is 140 yards long and contains more than 1,000 slot machines as well as a full array of table games. **Reservations:** 800-634-3434. **Rooms:** 2,832. **Rates:** $79–$1,000. **Facilities:** Race and sports book; comedy club; 6 restaurants; swimming pool; tennis courts; men's and women's health spas; car rental; shopping arcade; travel agency.

CAESARS PALACE
Las Vegas
The Olympiad race and sports book here set the standard by offering bettors computer-generated odds and live-action broadcasts shown on 21 video screens—one of which is two stories high. At the Bacchanal restaurant, a seven-course "Roman feast" is served. **Reservations:** 800-634-6001. **Rooms:** 1,600. **Rates:** $125–$710. **Facilities:** 7 restaurants; swimming pools; tennis courts; health spa; 28-foot Jacuzzi; beauty salon; shopping arcade.

GOLDEN NUGGET HOTEL AND CASINO
Las Vegas
In 1984, owner Steve Wynn stripped the neon and glitter from this Las Vegas landmark and spent $250 million to polish its image. The hotel now contains opulent $500-per-night spa suites and décor inspired by the Frick Collection. On the strength of the new Golden Nugget alone, downtown is shedding its seedy image and drawing well-heeled gamblers. **Reservations:** 800-634-3454. **Rooms:** 1,916. **Rates:** $54–$750. **Facilities:** Race and sports book; 5 restaurants; outdoor swimming pool; health spa; beauty salon.

TROPICANA RESORT & CASINO
Las Vegas
A five-acre water park with three swimming pools, 30 waterfalls, and exotic flowers, trees, and fish creates a tropical atmosphere. "Swim-up" blackjack tables complete the "Island of Las Vegas" theme. **Reservations:** 800-634-4000. **Rooms:** 1,914. **Rates:** $45–$175. **Facilities:** Race and sports book; 8 restaurants; 2 lounges; 18-hole golf course; tennis courts; health club.

HARRAH'S LAKE TAHOE RESORT CASINO
Lake Tahoe
This is one of only two hotels across the United States and Canada to receive five stars from the Mobil Travel Guide as well as five diamonds from the American Automobile Association. Suites on the sixteenth floor come complete with complimentary butler service. **Reservations:** 800-648-3773. **Rooms:** 540. **Rates:** $100–$650. **Facilities:** 5 restaurants; swimming pool; health club.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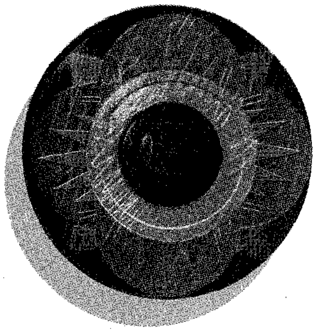


Reveling in the sun and surf is the main activity of vacationers in the Caribbean. But after sunset on twelve of the islands, the evening's lullaby of tropical-bird songs blends with the sounds of pulsing disco music, jingling slot machines, and spirited wagering. As most of the casinos stay open until 4 A.M., not everyone's back on the beach at the crack of dawn.

For the most part, Caribbean casinos adhere to American rules and U.S. currency is accepted. The minimum bet for craps, roulette, and blackjack is typically $5 and the larger casinos accept wagers up to $2,000 per hand. Most casinos have a minimum age requirement of 18. Shorts, T-shirts, bathing suits, and bare feet are usually prohibited. Men are expected to wear jackets—and sometimes ties—in the evening.

Where do the high rollers head when they want to gamble in the Caribbean? With ten casinos, Puerto Rico offers the greatest selection. As one of the oldest and largest, the casino at the El San Juan has long been a favorite of high-stakes bettors.

Although the Bahamas has only four casinos, they're action-packed. When Donald Trump had controlling interest in Resorts International last year, $57 million was pumped in to upgrade and renovate the facilities. And the stakes were raised: a $250,000 progressive jackpot now awaits slot-machine players at the Paradise Island Resort Casino.

On Dutch-settled Aruba and French-colonized Martinique, the casinos are more intimate, and closer in atmosphere to those of Europe. Distinctly Dutch Curaçao has recently spent $24 million to renovate its hotels, beaches, and casinos—of which there are five. Ringed with beaches and secluded caves, Antigua has four full-size casinos.

The newest of the eight casinos in the Dominican Republic is the Jaragua Resort, Casino, and European Spa. The resort has big-name entertainment and its Vegas-style gaming area contains 48 table games.

St. Maarten's eight casinos offer diverse fun: There are high table limits and 17th-century pirate décor at Treasure Island Resort at Cupecoy, and electronic gin-rummy machines at Pelican Resort.

Hotel prices throughout the Caribbean tend to drop in the fall and stay low through mid-December. A passport or proof of citizenship may be required for entry.

THE ROYAL ANTIGUAN
Antigua

Visitors to this plush enclave will find a swim-up bar in the free-form pool overlooking the beach, a full range of water sports, a VCR in every room, and a crafts market within strolling distance. The 6,000-square-foot casino opens in November; until then, there are temporary gaming facilities. **Reservations:** 212-661-4540. **Rooms:** 282. **Rates:** $100–$850. **Facilities:** 4 restaurants; 2 lounges; swimming pool; access to 18-hole golf course; tennis courts; marina; water sports; beauty salon; babysitting.

ST. JAMES'S CLUB
Antigua

This luxury hideaway stands at the south-eastern tip of the island and is surrounded by the sea on three sides. Its yacht club and marina on Mamora Bay offer boat owners a convenient anchorage. **Reservations:** 800-274-0008. **Rooms:** 105. **Rates:** $145–$600. **Facilities:** Disco; 3 restaurants; 3 lounges; swimming pools; access to 18-hole golf course; tennis courts; fitness center; diving school; sport-fishing boat; water sports; riding stables; beauty salon.

CARNIVAL'S CRYSTAL PALACE RESORT & CASINO
Bahamas

Carnival acquired the former Cable Beach Casino and will reopen it this fall as part of its Crystal Palace Resort—the cruise line's first venture ashore. The expanded gaming facility will be twice its original size. At the hotel, a $25,000-per-night Galactic Fantasy Suite will come equipped with voice-activated door locks and a robot hostess. **Reservations:** 800-222-7466. **Rooms:** 872. **Rates:** $140–$300. **Facilities:** Cabaret; two-story disco; 6 restaurants; 4 lounges; split-level swimming pool; golf course; tennis, squash, racquetball courts; health spa; water sports; horseback riding.

LUCAYAN BEACH RESORT & CASINO
Bahamas

The first major hotel on Grand Bahama Island is still the only one with a beachfront casino—and the only one with baccarat tables. For non-casino play, swim with dolphins at the Underwater Explorers Society headquarters adjacent to the hotel. **Reservations:** 800-772-1227. **Rooms:** 247. **Rates:** $125–$180. **Facilities:** 5 restaurants; 4 lounges; swimming pools; access to golf courses; tennis courts; diving school; marina; water sports; beauty salon.

RESORTS INTERNATIONAL'S PARADISE ISLAND RESORT & CASINO
Bahamas

This is one of three interconnected properties under Resorts International's pleasure dome on Paradise Island. The others are the elegant and exclusive Ocean Club and the sports-oriented Paradise Paradise Beach Resort. The opulent Paradise Island Casino offers both the action of a big (30,000 square feet) casino and the exclusivity of its *salon privé* for high rollers. **Reservations:** 800-321-3000. **Rooms:** 1,242. **Rates:** $175–$250. **Facilities:** 12 restaurants; 12 lounges; swimming pools; access to 18-hole golf course; tennis courts; water sports; babysitting.

JARAGUA RESORT, CASINO & EUROPEAN SPA
Dominican Republic

Opened last January, the plush Jaragua Resort boasts one of the largest casinos in the Caribbean, a complete European spa facility, and a world-class tennis center. White-gloved butlers and master chefs from four countries personify the luxury afforded here. **Reservations:** 800-331-3542. **Rooms:** 355. **Rates:** $65–$1,500. **Facilities:** Disco; 5 restaurants; lounge; swimming pool; access to golf course; tennis courts.

EL SAN JUAN HOTEL & CASINO
Puerto Rico

Marble, crystal, and mahogany grace the Palm Court lobby of the El San Juan, where guests may be served English-style high tea or vintage wine by the glass. Luxury accommodations range from studio suites to casitas with sunken Roman bathtubs. **Reservations:** 800-468-2818. **Rooms:** 392. **Rates:** $180–$850. **Facilities:** Disco; nightclub; 6 restaurants; 2 lounges; swimming pool; tennis and volleyball courts; health club and solarium; water sports; babysitting.

HYATT REGENCY CERROMAR BEACH
Puerto Rico

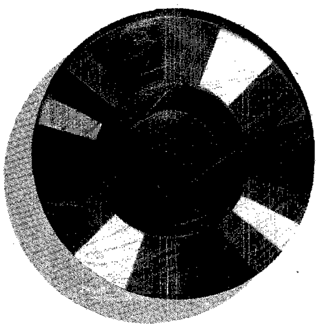
The Riverpool—a 1,776-foot-long series of six free-form, connected pools with waterfalls, gorges, flumes, waterslides, a Jacuzzi, and a swim-up bar—winds through 4.5 acres in the center of the resort. The casino (operating seven days a week, from 6 P.M. to 3 A.M.) is open to guests and their friends, but not to the general public. **Reservations:** 800-228-

9000. **Rooms:** 506. **Rates:** $140–$775. **Facilities:** 4 restaurants; 3 lounges; tennis courts; golf courses; babysitting; health club and spa; jogging trail; water sports; beauty salon.

MULLET BAY RESORT & CASINO
St. Maarten
The island's largest resort (containing the largest casino) occupies 172 acres. An 18-hole golf course—the only one on St. Maarten—weaves throughout the complex. **Reservations:** 800-642-6401. **Rooms:** 600. **Rates:** $205–$850. **Facilities:** 7 restaurants; swimming pools; tennis courts; water sports; beauty salon.

EMERALD VALLEY HOTEL CASINO AND GOLF CLUB
St. Vincent
The jungle has reclaimed the golf course, but this hotel—situated in a remote valley—still operates the only casino on the island (it is open to the public). There are no telephones or televisions in the six two-unit chalets here. Only the murmur of a mountain stream and the nightly sounds of casino play disturb the serenity. **Reservations:** 809-458-7421. **Rooms:** 12. **Rates:** $80–$180. **Facilities:** restaurant; 2 lounges; swimming pools; tennis courts; horseback riding.

EUROPE



Hushed and formal, the sophisticated casinos of Europe tend to be as reverential toward money as banks. Unlike their American counterparts, whose raison d'etre is gambling, European casinos are simply another aspect of the good life, and for the most part, civilized manners and fancy dress prevail.

Not surprisingly, gaming in Great Britain is conducted with the utmost discretion. While membership in any of England's private gaming clubs (such as London's Crockford's, the International Sporting Club, and the one in the Ritz Hotel) is open to anyone, prospective bettors must wait 48 hours after joining to play at the tables. In these elegant halls, female croupiers in evening dress—who are not permitted to accept tips—deal the cards, rake the dice, and pay out on the European single-0 roulette wheel.

On the Continent, gaming is permitted at resort locations in many countries—including Austria, Belgium, France, Greece, Italy, Luxembourg, Portugal, and Spain. Play usually begins in the afternoon and ends by 4 A.M. Generally, a passport must be shown in order enter the casino, and there is often an admission or membership fee (some casinos return sums equivalent to the admission fee in chips).

Those seeking atmosphere along with their chemin de fer will find it in Europe's oldest casinos: Monte Carlo; Deauville, in France; and the 200-year-old Baden-Baden, in West Germany. Like the resort in Dostoevski's novel *The Gambler*, the German spa city features a casino with outdoor roulette and a table where the chips are gold. And if you think the wagers of sin are the height of capitalistic greed, you may be right: Only Western currency is accepted in casinos behind the Iron Curtain. ♦

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Books/Rhoda Koenig

THE GHOST WRITER

"...*The Facts* shows us an author who is egotistical, manipulative, and cold. Its tone is one of obituary, not autobiography..."

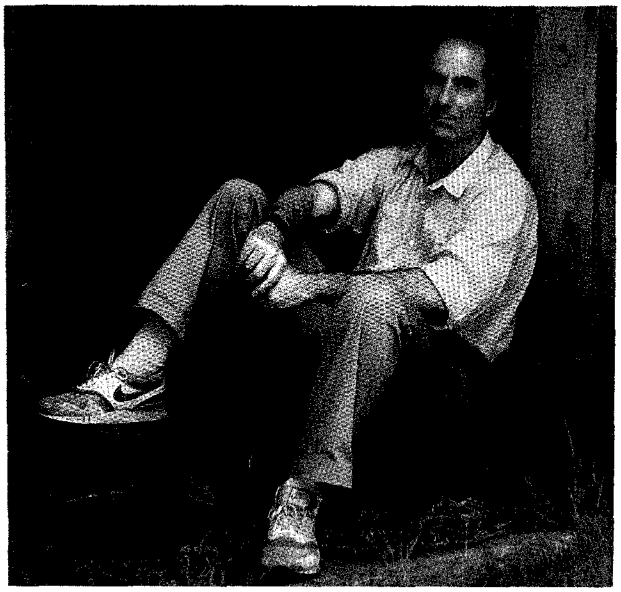
The Facts: A Novelist's Autobiography, *by Philip Roth. Farrar, Straus and Giroux; 195 pages; $17.95.*

IN HIS NEW BOOK, PHILIP ROTH PROMISES (sort of) to give us the real thing. As in the Coke commercial, however, the question "The real *what?*" is never asked or answered. *The Facts* does not exactly rip the novelist's mask away; rather, it shows us a Roth who is egotistical, manipulative, self-protective, and cold. To readers of his novels, this will hardly be news.

Though Roth says his book originated in an "effort to repossess life... to retrieve my vitality, to transform myself into *myself*" after a nervous breakdown in spring 1987, *The Facts* does not present us with raw chunks of emotion and experience but with ellipses, sketches, and testimonials. For all of Roth's extreme-close-up writing about sex, he portrays his own activities in distinctly pre-*Lady Chatterley* terms. And readers wondering about Roth's affairs with Claire Bloom and other Hollywood beauties will likewise be denied their pound of flesh. The autobiography ends when Roth is 35, and his only nod to Bloom is the inclusion of her unlikely ex-husband Hillard Elkins (the producer of *Oh, Calcutta!*) in a list of fellow Jewish mischief-makers of the sixties. Discretion has its charms, but in Roth's case the impression is that of a book-tease.

Despite Roth's constant disclaimers that his novels are not his life, the material here is familiar to the point of exhaustion. Here again is his benign father, his sweet mother, the friendship with other boys at Weequahic High School in New Jersey, the early encounters with anti-Semitism, the wretched marriage to a neurotic *shiksa* who feigned pregnancy by purchasing the urine of a pregnant woman for the rabbit test, the storm over the publication of *Portnoy's Complaint.* All of it is retailed in language that is remote, frozen, and dead—panty raids are an exercise in "rowdy testicularity"; he and his brother "found more than a little sustenance in the inexhaustible maternal feeling that visibly instigated and tenderized [my mother's] conscientiousness." Depositions are taken from various old ladies who assert that Roth was a very good student and a nice boy.

Nowhere in this account is there any indication of the contempt that led Philip Roth to thumb his nose (among other organs) at his stifling, genteel milieu. When he tells us that his revered mother did not read "junk but popular novels that had acquired moral prestige, like the works of Pearl Buck," where is the Philip Roth whose every value and standard declare that Pearl Buck *is* junk? The high-minded, detached tone is one of obituary, not autobiography.



THE REAL THING?: *Philip Roth recounts only part of his life as a man.*

Unsurprisingly, Roth answers this objection in the last chapter, a letter from Nathan Zuckerman that criticizes the book for being unbelievably nice and asks, "Where's the anger? . . . And where's the hubris, by the way?" This author-critic two-hander is unbearably tedious by now, an expression not of cleverness but of impotence. Roth, who spent several years on the psychoanalyst's couch, sounds like nothing so much as those patients who proudly trot out their understanding of all their problems and then go on behaving exactly the same. Obviously, there is still a great sympathy for Roth and a great appetite for his works. I, for one, however, am tired of hearing that old organ grind.

Bernard Shaw: 1, The Search for Love, 1856–1898, *by Michael Holroyd. Random House; 486 pages; $24.95.*

GEORGE BERNARD SHAW'S "SEARCH FOR love" began at the beginning. His childhood, he wrote, was "rich only in dreams, frightful & loveless in realities." Mrs. Shaw, a naïve young girl, had jumped out of an intolerable family into a marriage that, she discovered on her honeymoon, meant "shabby-genteel poverty with a drunken husband." The sordid Dublin household into which Shaw was born in 1856 ("fifty years too soon," he said) acquired a measure of ease and gaiety only when his mother took up with George John Vandeleur Lee, a cut-rate Svengali (literally—he was a music teacher) who joined the Shaws in a ménage à trois their son always furiously insisted was platonic. Though Shaw greatly appreciated the improvements brought about by Lee's money and cultivation, he was always troubled by Lee's equivocal position. Later in life, Shaw would become the "Sunday husband" in the lives of congenial couples, compulsively "proving" that it was possible for such an intruder to remain an intellectual benefactor and circumspect flirt. But Lee eventually did break up the Shaw family: When Shaw was seventeen, Lee set off to conquer London, and Mrs. Shaw followed, taking her two daughters. Three years later, Shaw, who had spent five miserable years clerking for a land agent, also crossed the sea and began the metamorphosis from George into G.B.S.

Michael Holroyd, who has the intellectual and emotional understanding necessary for such a task, re-creates the slow and painful process by which Shaw consciously broadened his education and unconsciously transformed the deprivations of his childhood into principles that were both intellectual strengths and constrictions. His program of improving himself and the world arose from a stoic

Photograph by Nancy Crampton.

reaction to the indifference and rejection of his early years. "He had come to recognize that, as an unlovable boy, he could expect no help or happiness from other people. His 'moral passion' was conceived as a source of strength in accepting this and as a means of producing, independently of other people, the self-respect he lacked. Though he might not make himself into the sort of person his mother loved, he could become the sort of person she was: insensible to public opinion and a Bohemian without Bohemian vices." But in his stoicism, Shaw had to cast out tragedy and ambiguity, to perpetually assume the cheerfulness that is a prophylactic against not only despair but happiness. "Shaw's prejudice was optimism. He accepted, modified, rejected aspects of experience according to the hypothetical opportunities they offered for improvement. Shakespeare's plays offered few such opportunities. To follow the tragedies of Shakespeare and expose yourself to feel what wretches feel could lead to the 'barren pessimism' that Shakespeare himself might survive, but Shaw could not."

An unprepossessing Irishman with too much fastidiousness and too little money might be able to acquire book-learning in late-Victorian London (Shaw read his way through the Britannica in the British Library), but knowledge of the opposite sex was harder to come by. At 29, he finally lost his virginity to a friend of his mother's, 15 years older than he, with whom he embarked on a stormy and exhausting affair of several years. It ended with her writing to a newspaper—under the guise of discussing a public issue—to bewail being "cast aside like a toy which has been tired of." Shaw replied, also in the letters column, repudiating the idea that "an act of sexual intercourse gives the parties a lifelong claim on one another for better or worse." His later attentions were fixed on actresses who, professionals at making scenes, conducted them with more artistry and calculation, supreme among them Ellen Terry, with whom romance was correspondence. "Let those who may complain that it was all on paper," Shaw wrote, "remember that only on paper has humanity yet achieved glory, beauty, truth, knowledge, virtue, and abiding love," a characteristically masculine remark that provokes the inevitable feminine "Oh, speak for yourself."

In his work, however—his real love—Shaw could never be accused of dilettantism, providing with his enormous output of music criticism, drama criticism, novels, and plays as great an argument for sublimation as Picasso did against it. By the time he was 40, Shaw was famous for political agitation—not only passively, in his journalism, or by proxy, from the stage, but in person, as a platform speaker, delivering a thousand speeches (always free, so that no one could charge that his opinions were not his own) on such seemingly academic topics as "The Economic Basis of Socialism" with evangelistic fervor: "Your slaves are beyond caring for your cries: they breed like rabbits; and their poverty breeds filth, ugliness, dishonesty, disease, obscenity, drunkenness, and murder. In the midst of riches which their labor piles up for you, their misery rises up too and stifles you . . . they poison your life as remorselessly as you have sacrificed theirs."

At 41, Shaw came to terms with love and work by marrying a wealthy virgin his own age, a member of the family he had clerked for in Ireland, who, in true Shavian fashion, proposed to him and wouldn't take no for an answer. The author of *Candida, Arms and the Man,* and *The Devil's Disciple,* he had by then seen his plays produced (*You Never Can Tell* and *Mrs. Warren's Profession* would have to wait) but had met largely with indifference, annoyance, or vilification. The approaching twentieth century—his century—would spell a change. For that change, Shaw, "the messenger boy of the new age," was gathering his forces. ■

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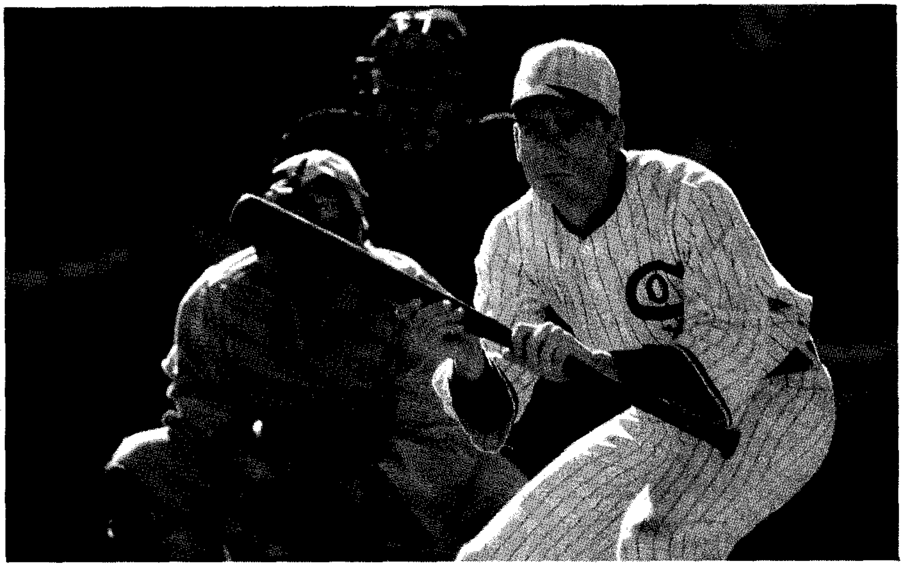
FOULING OUT

"...Sayles doesn't shape his material dramatically; *Eight Men Out* is all texture. *Crossing Delancey* ignores its juicy issues..."



AT BAT: *Charlie Sheen as one of the eight "Black Sox" in the 1919 scandal.*

YOU DON'T HAVE TO BE SIGMUND FREUD, or even Dr. Rose Franzblau, to see the reason the New York Yankees collapse every August. George Steinbrenner may pay most of his players well, but he also treats them like children, reminding each and every one that, no matter how well paid, he *belongs to George.* Patronizing, malicious, taunting, he tries to motivate the players and winds up unmotivating them. If the Yankees win, George will somehow take the victory away from them. It won't be theirs, it will be *his.* The only way to get back at him is to lose. Losing doesn't restore their dignity, but at least it destroys Steinbrenner's.

Many New Yorkers will think of Steinbrenner when they see **Eight Men Out,** John Sayles's saddening movie about the Chicago "Black Sox" scandal of 1919. The eight ballplayers who conspired with gamblers to throw the World Series to Cincinnati were united only in their hatred of White Sox owner Charles A. Comiskey. Good players on other clubs made $10,000 or more, but Comiskey paid most of his men, including the great "Shoeless" Joe Jackson, $5,000 or less. At the same time, Comiskey wined and dined the newspaper reporters who might have done something to help the players. According to Eliot Asinof's 1963 history of the scandal, which Sayles has adapted, ballplayers of the time were mostly ignorant farm boys from the Midwest and South or roughnecks from the wilds of California. They may have been famous, but they had low status—lower, perhaps, than the gamblers who circulated around the game and who at least hobnobbed with wealthy men. Comiskey made the players feel like chattel.

Eight Men Out is a beautifully made movie without a dramatic center. Sayles has dealt himself a rather daunting problem, and he hasn't been able to solve it. How do you dramatize the behavior of eight talented men who betrayed their talent *casually?* As Sayles tells it, the players were mostly dumb and out of it—not only exploited by Comiskey but taken for a ride by the gamblers, who didn't pay them a good part of the money they had promised. Nor did the players realize the enormity of what they were doing: At the time, bribery and thrown games were not unusual. Still, this was the World Series, with everyone watching. How did they think they could get away with it?

In their own eyes, the players might just have been picking up a few extra bucks—the men were more thoughtless than venal—but Sayles makes it clear that they nevertheless destroyed a fundamental American faith. How are we to react when these poor dumb bastards let the whole country down? You can hardly root for their fix to be a success, but they are so hapless and exploited, you can't root for them to be found out, either. The movie is dramatically neutered—paralyzed by sympathy. Stupidity, I'm afraid, is not a very interesting subject.

The touching, anguished third baseman, Buck Weaver (John Cusack), could have been the dramatic center of the movie: Weaver knew about the fix (and was put on trial later with the others) but refused to blow the whistle on his buddies. The other men are buffoons, but Weaver is a tragic figure. Yet Sayles doesn't feature any one player, and he devotes so much time to the mechanics of the conspiracy—who was in and who was out, who wanted to pull out after it got going and who didn't—that he never gets to the meat of his subject, the psychology of betrayal and self-betrayal. The most decisive moments pass quietly, internally, as a player broods alone in his hotel room or talks gloomily to his wife.

The movie has a soft, boyish, legendary quality: pastoral rites under blue skies; bourbon-brown hotel lobbies filled with gamblers, con men, and newspaper reporters in high collars and bowlers; kids in caps playing on city streets and dreaming of baseball. Sayles's last movie, *Matewan* (1986), was a comparably atmospheric but unexciting account of a coal miners' strike. By instinct an observant, rather circumspect director, he doesn't whip up the noisy confrontations that a hack would rely on. But unfortunately, he doesn't do what good directors do, either—shape the material dramatically and intellectually, so that all the little bits of observation add up to something. *Eight Men Out* is all texture.

The actors are wonderfully chosen, but they are part of the texture, too—for instance, the saturnine Sayles regular David Strathairn as the trapped, inarticulate pitcher Eddie Cicotte, and D. B. Sweeney, with his pugnacious mouth, as the great natural hitter Joe Jackson. The actors have that blank, slightly out-of-it look that so many ballplayers have, all nose and ears, with distant eyes. Michael Lerner, as Arnold Rothstein, the New York gambler who fixed the series and who may have fixed the subsequent trial, is terrific at conveying the businesslike determination of a man whose betting in-

Photograph by Bob Marshak.

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terests have gone way past pleasure. Sayles himself shows up as Ring Lardner (who wrote a sports column for the Chicago *Tribune*), with Studs Terkel in tow as a fellow scribe, and they are both very entertaining as they drop pointed little jokes out of the corners of their mouths. The whole movie, in fact, feels as if it were being told out of the corner of Sayles's mouth. It's vignettish, all on the same level, and at the end of it, apart from the players' loathing of their boss, the reasons for the heartbreaking crime still remain unclear. I'm beginning to think that John Sayles's fear of melodrama may be simply a fear of drama.

THE TITLE OF JOAN MICKLIN SILVER'S NEW comedy, **Crossing Delancey,** refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy Grossman, 32, says she's happy. Poor girl, she doesn't know what's good for her! She has a fine job managing an intellectual bookstore, and she hangs out with famous writers, one of whom—an attractive, talented, but obviously untrustworthy lady-killer (Jeroen Krabbe)—wants to make her his mistress. But Izzy should listen to her grandmother.

Izzy regularly visits her Bubbie (Reizl Bozyk), who lives in one of the projects below Delancey Street. Tired of seeing her granddaughter unmarried, Bubbie hires a vulgar neighborhood matchmaker to set Izzy up with an eligible man, Sam Posner (Peter Riegert)—Sam the pickle man, the owner of the last true pickle store on Essex Street. Everything in Izzy's background and current life tells her that Sam isn't the right guy for her. But Sam, it turns out, is a modest but self-confident fellow, solid, stable—everything the men in Izzy's world aren't. He never pushes himself on her, he never does much of anything; he waits.

Based on Susan Sandler's 1985 play (Sandler wrote the screenplay too), *Crossing Delancey* is both a romantic comedy and a fable of disillusion, an attack on the allegedly false glitter of the New York single woman's life. Izzy is supposed to be lost, and so are the women around her, who are desperate for men or are bringing up babies *without* men. Yet the fable is entirely loaded, since no man pursues beautiful, soft, intelligent Izzy apart from the lady-killer and a married friend who drops in now and then for a cuddle.

The stolid Essex Street merchant is a closet prince. But does he have any reality? Silver and Sandler don't explore their own subject. Sam tells Izzy he soaks his hands in vanilla and milk every night to take away the brine smell. As far as we can see, he soaks a lot more than his hands—Sam has no ethnic flavor, no below-Delancey Street culture at all. The movie sets up juicy class and cultural issues and then ignores them by making Sam not an embodiment of old-country ways, a man who threatens to change Izzy, but a perfectly modern New Yorker who happens to have inherited his father's downtown business. Izzy simply has to learn to overcome her snobbery about him. The way the story is told, Sam's address is a geographical anomaly; he could just as well live on Columbus Avenue.

Crossing Delancey is a fake, but some of the small social details are nicely observed, and the movie has some charm, especially in the performances of Amy Irving, Peter Riegert, and Jeroen Krabbe. I was not beguiled, however, by the born-in-a-trunk, you-couldn't-tear-me-off-the-stage-if-you-tried grabbiness of the veteran Yiddish-theater performer Reizl Bozyk, who plays Bubbie with a tremulous but perfectly calculated cuteness. Nor am I a believer in Bubbyism as the antidote to the ills of modern life. In embracing the wisdom of Bubbie, *Crossing Delancey* offers a retreat. Here, as in her *Chilly Scenes of Winter,* Silver seems to think we can be saved only if we find "someone to love." Somehow I don't think matchmaker Silver will make the not-so-charming sequel, in which Izzy grows bored with stolid Sam and yearns to fool around with Jeroen Krabbe's narcissistic but irresistible writer.

In brief: IN **Moon Over Parador,** PAUL Mazursky's farce about an American actor (Richard Dreyfuss) who poses as a dictator of a Latin American country after the real dictator has died, the freshest jokes are about the country itself, run by Fascists and ex-Nazis as a big nightclub. (Sammy Davis Jr. is a national figure.) But most of the time, the filmmakers work too broadly, too far from their best satirical talents. . . . A final note on the protest against *The Last Temptation of Christ:* A few weeks ago, on Jerry Falwell's Liberty Broadcasting Network, I watched the reverend attack Scorsese's film. Blasphemous movie, he said. Blasphemous, defaming, despicable, inaccurate. Then, suddenly, he held up a cassette. What was it? A movie. *He was selling a movie.* A movie about . . . Jesus Christ. He showed us scenes from it. Christ, in white robes, preaches to his disciples. He wears a crown of thorns and is nailed to the Cross. *The Life of Christ* apparently was produced with the imprimatur of Falwell's organization. If you send Falwell $30 for his crusade against Scorsese, you get the movie for *free.* Don't buy Scorsese's movie, he is saying; buy mine. The Lord may be blasphemed, the firmament rent, but the coffers of his servants must be filled . . . and filled . . . and filled. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

DISCRETE POTS

THIS SMALL, ELEGANT SOHO SHOWROOM is having a sale on pieces by American and European ceramists. For example: assorted handmade bowls from Holland, were $350–$800, now $200–$500; luster-finish tea sets, including teapot, four cups, and tray, were $500, now $300; limited-production dinner plates, were $50, now $30–$35; large buffet plates, were $75, now $45; and more. Shipping additional. A.E., M.C., V., checks accepted; all sales final. *Contemporary Porcelain, 105 Sullivan St. (219-2172); Tues.–Sun. noon–7 p.m.; 9/13–25.*

SOUNDS OFF

A TWO-DAY, STOREWIDE SALE OFFERS 10–80 percent off list prices on new and used equipment here. New items include: Dual 503.1 turntable, list $250, here $175; Sony CDP307ESD CD player, list $475, here $375; Proton D940 receiver, list $489, here $339; Celestion SL6S speakers, list $900 a pair, here $599; Fostex T-10 headphones, list $69, here $35; Boston Acoustics A100III speakers, list $420 a pair, here $320. Used items include: Krell KRS 1A preamp, list $8,250, was $6,400, now $4,500; Meridian MCD Pro CD player, list $1,400, was $700, now $399; Acoustat Model-3 speakers, list $2,199 pair, were $1,000, now $499; Harmon Kardon Citation X-II power amp, list $3,500, was $1,500, now $950; Nakamichi "Dragon" cassette deck, list $2,200, was $1,400, now $1,000; and more. No credit cards; checks accepted; all sales final. *Stereo Exchange, 687-A Broadway (505-1111) and 704 Broadway, third floor (674-3055); Sun. and Mon. 10 a.m.–8 p.m.; 9/18 and 19.*

A RUSSIAN SNACK

CAVIARTERIA IS A PLEASANT CAVIAR BAR at the Petrouchka restaurant where you can enjoy small meals accompanied by Russian music. Each of the following includes a glass of champagne or a flavored vodka: Russian antipasto, with assorted salads, herring, pâté, and caviar, $20 for two people; 1½ oz. of caviar for one, served with your choice of blini or new potatoes and sour cream, $25 for Sev-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

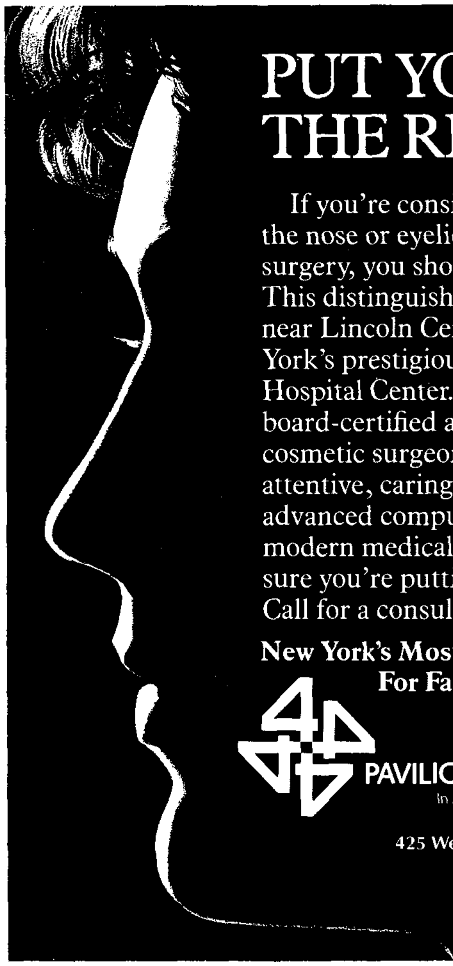
ruga, $35 for Osetra, or $45 for Beluga. For $100, two or three people can dine lightly on all of the above caviars (1½ oz. of each) with the accoutrements and vodka or champagne. Reservations suggested. A.E., D.C., M.C., V. accepted. *Caviarteria at Petrouchka, 435 East 86th St. (876-3800); Mon.–Sat. 6:30–11 p.m.*

BOUDOIR SATURDAYS

THIS WHOLESALE FACTORY MAKES CUSTOM bedspreads, draperies, and fabric shades for interior designers and top hotels. Open to the public on Saturdays only, it offers specials at well below wholesale prices. In-stock items include: high-puff quilted bedspreads, $250 and up through decorators, here $89 (full-size), $99 (queen-size), and $119 (king-size); moiré bedspreads, retail $250–$350, here $124, $138, and $152; coordinating fabrics available for balloon and Roman shades, headboards, and other accessories. Custom-made spreads (hand-guided-outline or loom-quilted) can be ordered in in-stock fabrics by Jay Yang, P. Kaufmann, Waverly/Schumacher, Cyrus Clark, and others at wholesale prices. The factory will also make draperies, shades, and bedspreads from your fabric. Professional measuring additional; installation can be arranged. No credit cards; checks accepted as deposits only; all sales final on custom orders. *Quiltco Industries, Inc., 135 East 144th St. (993-5668). By subway: Take the No. 2 or No. 4 train to 149th St.; walk south for one block on the Grand Concourse; turn right onto 144th. Sats. 10 a.m.–4 p.m.; through November.*

SUNDAY SALE

HERE ARE IN-STOCK ITEMS, SPECIAL PURchases, and one- and few-of-a-kind furniture floor samples at very low prices. For example: Henredon floor-sample bedroom, list $11,500, here $5,945; Italian polyester-lacquer bedroom, list $6,240, here $2,585; Natuzzi six-seat sectional sofa bed with innerspring mattress, list $6,175, here $2,985; Pacific floor-sample upholstered sectional sofa, list $5,800, here $2,975; gray leather sofa bed with innerspring mattress, list $2,500, here $985; Swaim floor-sample sectional sofa, list $4,800, here $1,875; Sealy Posturepedic sofa bed, list $1,140, here $585; tufted-leather Chesterfield sofas, list $2,000, here $895; pickled-pine dining chairs, list $385, here $145 and $185; Bianco Carrera marble cocktail, end, and console tables, list $945, here $445; MGM French floor-sample sofa, list $4,750, here $1,775. Also, dining-room sets, lamps, and more. Delivery additional. M.C., V. accepted; checks accepted as deposits only; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St. (889-6347); Sun. 9 a.m.–4 p.m.; 9/18 only.*



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A GLASS ACT

CONTEMPORARY GIFTWARE, INCLUDING handmade signed Venetian glass by Carlo Moretti of Murano, is on sale here. Fruit-topped colored-glass decanters, were $135–$155, now $100–$118; clear or frosted ground-glass bowls and vases, were $180, now $135; Cartoccio bowl or cone-shaped vase, was $200, now $145; petal-shaped vase, was $260, now $195; Carlo Moretti glass candle-holders, were $110 (15 in. tall) and $150 (nickel-topped), now $75 and $95, respectively; shell-shaped bowls, were $35–$170, now $25–$125; Barovier and Toso decanters, were $225, now $135; alabaster-look large vase, was $650, now $475, or bowl and vase, were $350 each, now $275; Murano glass-faced clocks, were $120, now $95; also, Carlo Moretti drinking glasses and Italian flatware, 10 percent off; and more. M.C., V., checks accepted. All sales final. *Avventura, 463 Amsterdam Ave., near 82nd St. (769-2510); Mon.–Thurs. 11 a.m.–8 p.m. (9/20, 10 a.m.–3:30 p.m.; closed 9/21) and Fri. till 6 p.m.; 9/14–25.* ■

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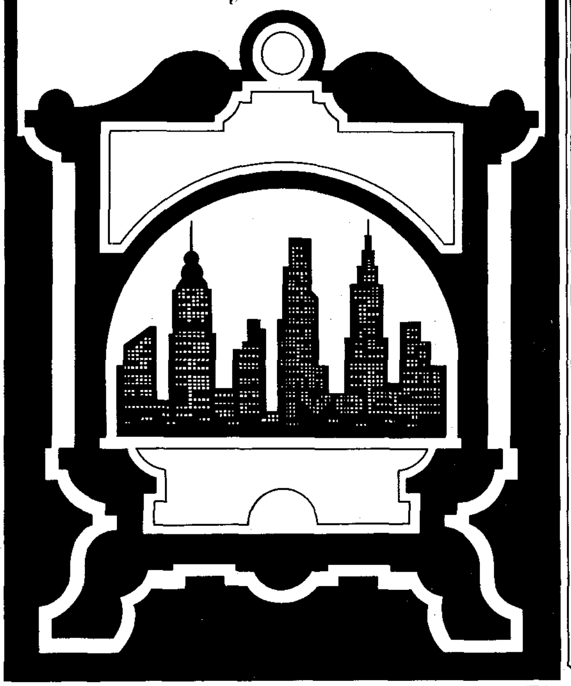

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SEPTEMBER 14

93
MOVIES

101
THEATER

104
ART

107
MUSIC & DANCE

109
OTHER EVENTS

113
RESTAURANTS

119
NIGHTLIFE

121
RADIO

122
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 9/27: *The Love Child.* #2—Through 9/22: "Gimmick-O-Rama: William Castle and the Great Gimmick Movies." 9/14: *Chamber of Horrors; Wicked, Wicked.* 9/15: *The Hypnotic Eye; A Date With Death.* 9/16–18: *House of Wax; House on Haunted Hill.* 9/19: *Polyester; Macabre.* 9/20: *Paradisio; The 4D Man.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 9/14: *Judgment at Nuremberg; The Wannsee Conference.* 9/15: *Scandal Sheet; Park Row.* 9/16–17: *Full Metal Jacket; Saint Jack.* 9/18: *The Haunted Castle; Nosferatu; Tabu.* 9/19: *The Rise and Fall of Legs Diamond.* 9/20: *Murder, He Says; Unfaithfully Yours* (1948).
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 9/15: *Coming to America.* Opening 9/16: *Messenger of Death.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Bull Durham.* #2—*The Beer Drinker's Guide to Fitness and Filmmaking.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Big.* #2—*Crossing Delancey.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). Through 9/15: *Running On Empty.* Opening 9/16: *The Beast.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Betrayed.* #2—*Die Hard.* #3—*Clean and Sober.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 9/14: *Cyrano de Bergerac; The New Adventures of Don Juan.* 9/15: *Rashomon; Dodes'ka-den.* 9/16–17: *The Blue Dahlia; The Great Gatsby* (1948). 9/18: *Diabolique; Panique.* 9/19: *Les Visiteurs de Soir; La Ronde.* 9/20: *Scarlet Street; Man Hunt.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 9/14–15: *The Long Goodbye; Chinatown.* 9/16–17: *Broadcast News; Sweet Smell of Success.* 9/19–20: *Bring Me the Head of Alfredo Garcia; Ride the High Country.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Moon Over Parador.* #2—*Midnight Run.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Track 29.* #2—*A World Apart.* #3—Through 9/15: *The Wash.* Beg. 9/16: *Babette's Feast.* #4—*The Deceivers.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Stealing Home.* #2—*Midnight Run.* #3—*A Nightmare on Elm Street 4: The Dream Master.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Who Framed Roger Rabbit.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Moon Over Parador.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties Rock'N'Roll stars.
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Married to the Mob.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Crosssing Delancey.*
26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Eight Men Out.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Killer Clowns.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Running On Empty.* #2—*Midnight Run.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *A Nightmare on Elm Street 4: The Dream Master.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Hero and the Terror.* #2—*Die Hard.* #3—*Young Guns.* #4—Through 9/15: *The Blob.* Opening 9/16: *Messenger of Death.* #5—*Moon Over Parador.* #6—*Coming to America.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Betrayed.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Stealing Home.*

36. EMBASSY 2—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Married to the Mob.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—*The Deceivers.*

37. CINE—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—*Big.* #2—*Tucker: The Man and His Dream.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Eight Men Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th-56th Sts. (755-3020). Through 9/15: *Stealing Home.* Opening 9/16: *Dear America: Letters Home From Vietnam.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Moon Over Parador.* **CARNEGIE SCREENING ROOM**—(757-2131). *Au Revoir Les Enfants. (Good-Bye, Children.)*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Deceivers.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Pascali's Island.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Wizard of Loneliness.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 9/14-15: *The Lady Eve; Hail the Conquering Hero.* 9/16-17: *The Shop Around the Corner; Ninotchka.* 9/18-19: *Idiot's Delight; Private Lives.* 9/20-21: *Mr. Deeds Goes to Town; Too Many Husbands.*

48. GOTHAM—Third Ave. bet. 57th-58th Sts. (759-2262). *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Crossing Delancey.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). Through 9/15: *Bandits.* Opening 9/16: *Miles From Home.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Track 29.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 9/15: *Midnight Run.* Opening 9/16: *The Beast.* #2—*Who Framed Roger Rabbit.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Die Hard.* **CORONET**—*Running On Empty.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Clean and Sober.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Through 9/15: *Tucker: The Man and His Dream.* Opening 9/16: *Ground Zero.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Betrayed.* #2—*Pascali's Island.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Moon Over Parador.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 9/15: *Mr. North.* Opening 9/16: *The Prince of Pennsylvania.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st-72nd Sts. (879-1313). *Eight Men Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Stealing Home.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Die Hard.* #2—*Betrayed.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Coming to America.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Eight Men Out.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*The Thin Blue Line.* #2—*Bagdad Cafe.* #3—*Boyfriends and Girlfriends.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th-68th Sts (724-3700). *Rocket Gibraltar.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Tucker: The Man and His Dream.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*Crossing Delancey.* #5—*Betrayed.* #6—*A Nightmare on Elm Street 4: The Dream Master.*

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*Moon Over Parador.* #2—*Die Hard.*

88. COLUMBIA CINEMA—Broadway bet. 103rd-104th Sts. (316-6660). *Coming to America; Bambi.*

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—*Running On Empty.* #2—*Midnight Run.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Die Hard.* #3—*Hero and the Terror.* #4—*Coming to America.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—Through 9/15: *Coming to America.* Opening 9/16: *Messenger of Death.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Big.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.-Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4. Through 10/7: "Glorious Technicolor." 9/16 at 7:30: *Reap the Wild Wind* (1942), dir. Cecil B. De Mille. 9/17 at 12:30: *Dr. X* (1932), dir. Michael Curtiz; at 3: *Blood and Sand* (1941), dir. Rouben Mamoulian; at 7:30: *Vertigo* (1958), dir. Alfred Hitchcock. 9/18 at 12:30: *The Eddy Duchin Story* (1956), dir. George Sidney; at 3: *Margie* (1946), dir. Henry King. Through 10/7: "Media and the Vietnam War," includes 46 television broadcasts and independently produced videotapes and films.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 10/8: "Hong Kong Film Festival." 9/16 at 3: *Just Like the Weather* (1986), dir. Allen Fong; at 7: *Project A—Part 2*, dir. Jackie Chan. 9/17 at 3: *A Chinese Ghost Story* (1987), dir. Ching Siu-tung; at 7: *Wonder Women* (1987), dir. Kam Kwok Leung.

BAHAI CENTER—53 E. 11th St. (567-6447). $2.50. 9/15 at 7:30: *Hamlet* (1948), dir. and starring Laurence Olivier.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 11/6: "German Cinema: Birth and Rebirth (1922-1984)." 9/18 at 2: *Nosferatu* (1922), dir. F. W. Murnau; at 4: *Nosferatu the Vampyre* (1979), dir. Werner Herzog.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 9/16-22: *Dolly, Lotte, and Maria* (1988), dir. Rosa von Praunheim, with Dolly Haas, Lotte Goslar, and Maria Piscator.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. "Animal Rights/Human Responsibilities." 9/20 at 7: "Genetic Engineering," includes screening of *Silent World: Genetic Engineering Biotechnology*, produced by Dr. Michael Fox.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $3, nonmembers; $1.50, members. 9/20 at 8: *A Virus Knows No Morals* (1985, West Germany), dir. Rosa von Praunheim; *Buneata*, with Anita Bryant.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.-Sat. noon-5, Tue. noon-8. "Saturday Screenings for Children": 9/17 at 1:45: *Cinderella.* Through 9/15: "The Many Worlds of Carol Burnett."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 10/27: "British Film: Traditions—Realism": Part One: Fiction. 9/15 at 2:30; *Love on the Dole* (1941), dir. John Baxter; at 6: *The Shipbuilders* (1943), dir. John Baxter. 9/16 at 2:30: *The Way Ahead* (1944), dir. Carol Reed; at 6: *Tawney Pipit* (1944), dir. Bernard Miles and Charles Saunders. 9/17 at 1: *San Demetrio, London* (1943), dir. Charles Frend; at 3: (See 9/16 at 6); at 5: *Pastor Hall* (1940), dir. Roy Boulting. 9/18 at 1: *Underground* (1928), dir. Anthony Asquith; at 3: *We Drive at Dawn* (1943), dir. Anthony Asquith; at 5: (See 9/16 at 2:30). 9/19 at 2:30: (See 9/17 at 5); at 6: (See 9/18 at 1). 9/20 at 2:30: (See 9/18 at 3); at 6: *The Gentle Sex* (1943), dir. Leslie Howard and Maurice Elvey. **International Council Galleries:** Through 11/1: "Video: New Canadian Narrative."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.-Thu.) $3; under 16, $2.50. 9/14: *Radio Bikini* (1987, U.S.), dir. Robert Stone; Stone will be present for the screening. 9/15-17 at 8 and 10:15, 9/18 at noon, 5, 7:30, and 10, and 9/19-20 at 7:45, and 10: *Commissar* (1967, U.S.S.R.), dir. Alexander Askoldov.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 9/15 at 6: "American Film Institute Video Festival 1987: Selections From New Works."

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. *Coverup: Behind the Iran-Contra Affair*, dir. Barbara Trent. Beg. 9/9, nightly except Mons. 6, 8, and 10: *Doc's Kingdom* (1987), dir. Robert Kramer.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 10/1: "Dreams That Money Can Buy." 9/17 at 2: *Dreams That Money Can Buy* (1947), dir. Hans Richter.

ROTUNDA GALLERY—16 Court St., Room 809, Brooklyn (718-875-4031). Through 10/15: "Trans Americas," drawings and videotapes by Juan Downey.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series." 9/18 at 1:30: *High Noon* (1952), dir. Fred Zinneman.

WORKERS DEFENSE LEAGUE—15 Union Sq. (242-0700). Free. 9/17 at 2: *Our Land, Too: The Legacy of the Southern Tenant Farmers Union*, discussion with H. L. Mitchell, co-founder, Southern Tenant Farmers Union.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hero and the Terror.* #2—*Die Hard.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Moon Over Parador.* #2—*Married to the Mob.* #3—*Betrayed.* #4—*Big.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Betrayed.* #2—*Midnight Run.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Betrayed.* #2—*Big.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Coming to America.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Moon Over Parador.* #4—*Midnight Run.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 9/15: *Coming to America.* Beg. 9/16: *Messenger of Death.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Die Hard.* #3—*Coming to America.* #4—*Who Framed Roger Rabbit.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Die Hard.* #2—*The Deceivers.* #3—*Hero and the Terror.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Midnight Run* #2—*Big.* #3—*A Fish Called Wanda.* #4—*Die Hard.* #5—*Coming to America.* #6—*Betrayed.* #7—*Hero and the Terror.* #8—*Eight Men Out; Hot To Trot.* #9—*Married to the Mob.* #10—*Who Framed Roger Rabbit.* #11—*Young Guns.* #12—*A Nightmare on Elm Street 4: The Dream Master.* #13—*Cocktail; Moon Over Parador.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Moon Over Parador.* #2—*Married to the Mob.* #3—*Die Hard.* #4—*A Fish Called Wanda.* #5—*Eight Men Out.* #6—*Who Framed Roger Rabbit.* #7—*Young Guns.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Moon Over Parador.* #2—*Married to the Mob.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Midnight Run.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Moon Over Parador; Big.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Betrayed.* #2—*A Fish Called Wanda; Eight Men Out.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Who Framed Roger Rabbit.* #3—*Hero and the Terror.* #4—Program Unavailable.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Hero and the Terror.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Hero and the Terror.* #2—*Die Hard.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Betrayed.* #2—*Big.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*The Deceivers.* #5—*Midnight Run; Cocktail.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Running On Empty.* #2—*A Fish Called Wanda.* #3—*Midnight Run.* #4—*Die Hard.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Who Framed Roger Rabbit.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Moon Over Parador.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Betrayed.* #2—*Coming to America.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Betrayed.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Cocktail.* #2—*Midnight Run.* #3—*Moon Over Parador.* #4—*Die Hard.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Eight Men Out.* #2—*Die Hard.* #3—*Betrayed.* #4—*Married to the Mob.* #5—*Hero and the Terror.* #6—*Moon Over Parador.* #7—*Midnight Run.* #8—*Young Guns.* #9—Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *Crossing Delancey.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 9/15: *Big.* Beg. 9/16: *A Fish Called Wanda.* #2—*Moon Over Parador.* #3—*Married to the Mob.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—Through 9/15: *Die Hard.* Beg. 9/16: *Messenger of Death.* #6—*Betrayed.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Moon Over Parador.* #2—*Married to the Mob.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Cocktail.* #2—*Who Framed Roger Rabbit.* #3—Through 9/15: *Bull Durham.* Beg. 9/16: *Messenger of Death.* #4—*Die Hard.* #5—*A Nightmare on Elm Street 4: The Dream Master.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Married to the Mob.* #5—*Moon Over Parador.* #6—*Hero and the Terror.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Eight Men Out.* #2—*A Fish Called Wanda.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Deceivers.* #2—*Betrayed.* #3—*Pascali's Island.* #4—*Tucker: The Man and His Dream.*

303. CORONA—PLAZA—(639-7722). *Moon Over Parador.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Married to the Mob.* #2—*Moon Over Parador.* #3—*Die Hard.* #4—*Moon Over Parador.* #5—*Midnight Run.* #6—*Who Framed Roger Rabbit.* #7—*Young Guns.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street 4.* #2—*Coming to America.* #3—*Married to the Mob.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Moon Over Parador.* #3—*Big.* #4—*Die Hard.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Betrayed.* #2—*A Fish Called Wanda.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Midnight Run.* #2—*Bambi; Betrayed.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Moon Over Parador.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Eight Men Out.* #2—Through 9/15: *Pascali's Island.* Beg. 9/16: *Crossing Delancey.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Fish Called Wanda.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Young Guns.* #2—*Die Hard.* #3—*Cocktail.* #4—*Hero and the Terror.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Pascali's Island.* #2—*Betrayed.* #3—*Married to the Mob.* #4—*The Deceivers.* #5—Program Unavailable.

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Coming to America.* #2—*Big.* #3—*Moon Over Parador.* #4—*Midnight Run.* #5—*A Nightmare on Elm Street 4: The Dream Master.* #6—*Die Hard.* #7—Program Unavailable.

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Moon Over Parador.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 9/15: *Hero and the Terror.* Beg. 9/16: *Messenger of Death.* #2—*Betrayed.* #3—*Die Hard.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moon Over Parador.* #2—*Married to the Mob.* #3—*Betrayed.* #4—Through 9/15: *Big.* Beg. 9/16: *A Fish Called Wanda.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Midnight Run.*

320. REGO PARK—DRAKE—(457-4002). Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *Big.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Big.* #2—*Eight Men Out.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—Through 9/15: *Midnight Run.* Beg. 9/16: *The Beast.*

401. NEW DORP—HYLAN—(351-6601). #1—*Betrayed.* #2—*A Fish Called Wanda.*

402. NEW DORP—LANE—(351-2110). *Married to the Mob.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*A Fish Called Wanda.* #2—*Die Hard.* #3—Through 9/15: *Young Guns.* Beg. 9/16: *Crossing Delancey.* #4—*Eight Men Out.* #5—*Hero and the Terror.* #6—*Married to the Mob.* #7—*A Fish Called Wanda.* #8—*Moon Over Parador.* #9—*Big.* #10—*Who Framed Roger Rabbit.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). *Midnight Run.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Who Framed Roger Rabbit.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Die Hard.* #2—Through 9/15: *Stealing Home.* Beg. 9/16: *Messenger of Death.* #3—*Young Guns.* #4—*Moon Over Parador.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moon Over Parador.* #2—*Betrayed.* #3—*Die Hard; Big.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard.* #2—*Coming to America.* #3—*Married to the Mob.* #4—*A Fish Called Wanda.* #5—*Who Framed Roger Rabbit.* #6—*Betrayed.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Eight Men Out.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Moon Over Parador.* #2—*Die Hard.* #3—*Betrayed.*

507. HEWLETT—HEWLETT—(791-6768). *The Deceivers.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Cocktail.* #2—Through 9/15: *Stealing Home.* Beg. 9/16: *Messenger of Death.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Moon Over Parador.* #2—Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *The Thin Blue Line.* #3—*Married to the Mob.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Betrayed.* #6—*A Fish Called Wanda.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Tucker: The Man and His Dream.* #2—*Young Guns.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Big.* #2—*Coming to America.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Fish Called Wanda.* #2—*Tucker: The Man and His Dream.* #3—*Midnight Run.* #4—*Betrayed.* #5—*Married to the Mob.* #6—*Eight Men Out.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *Big.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Married to the Mob.* #2—*Die Hard.* #3—*Pascali's Island.* #4—*Big.*

515. MALVERNE—TWIN—(599-6966). #1—*Midnight Run.* #2—*Babette's Feast.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tucker: The Man and His Dream.* #2—*Pascali's Island.* #3—*The Deceivers.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Moon Over Parador.* #2—*Who Framed Roger Rabbit.* #3—*Married to the Mob.* #4—Through 9/15: *The Deceivers.* Beg. 9/16: *Messenger of Death.* #5—*Hot To Trot.* #6—*Die Hard.* #7—*A Fish Called Wanda.* #8—*Young Guns.* #9—*Coming to America.*

518. MASSAPEQUA—PEQUA—(799-6464). *Tucker: The Man and His Dream.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Moon Over Parador.* #2—*A Fish Called Wanda.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Midnight Run.* #2—*Coming to America.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mac and Me; Coming to America.* #2—*Young Guns.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Die Hard.* #2—*Big Top Pee-Wee.* #3—*Betrayed; Midnight Run.* #4—*Moon Over Parador; A Fish Called Wanda.* #5—*Bambi; Mac and Me.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Moon Over Parador.* #2—*Eight Men Out.* #3—*Betrayed.* #4—*Stealing Home.* #5—*A Fish Called Wanda.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Married to the Mob.* #2—*Eight Men Out.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Die Hard.* #2—*Running on Empty.* #3—*Big.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 9/15: *Pascali's Island.* Beg. 9/16: *Crossing Delancey.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Married to the Mob.* #3—*Coming to America.* #4—*Midnight Run.* #5—*A Fish Called Wanda.* #6—*Moon Over Parador.* #7—*Hero and the Terror.* #8—*The Deceivers; Hot To Trot.* #9—*A Nightmare on Elm Street 4: The Dream Master.* #10—*A Nightmare on Elm Street 4: The Dream Master.* #11—*Betrayed.* #12—*Cocktail; Big.* #13—*The Blob; Tucker: The Man and His Dream.*

531. WANTAGH—WANTAGH—(781-6969). *Cocktail.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 9/15: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/16: *Messenger of Death.* #2—*Die Hard.* #3—*Moon Over Parador.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Who Framed Roger Rabbit.* #2—*Young Guns.* #3—*The Last Temptation of Christ.* #4—*Running On Empty.* #5—*The Last Temptation of Christ.* #6—*Eight Men Out.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Boyfriends and Girlfriends.* #2—*A Time to Remember.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 9/15: *The Deceivers.* Beg. 9/16: *Messenger of Death.* #2—*Die Hard.* #3—*A Nightmare on Elm Street 4: The Dream Master.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Midnight Run.* #2—Program Unavailable. #3—*Moon Over Parador.*

602. BAY SHORE—CINEMA—(665-1722). Program Unavailable.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Eight Men Out.* #2—*Betrayed.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Moon Over Parador.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Midnight Run; Hot To Trot.* #2—*Betrayed.* #3—*Eight Men Out.* #4—*Big.* #5—*Who Framed Roger Rabbit.* #6—*A Nightmare on Elm Street 4: The Dream Master.* #7—*A Fish Called Wanda.* #8—*The Last Temptation of Christ.* #9—*Cocktail.* #10—*Young Guns.* #11—*Die Hard; The Deceivers.* #12—*Married to the Mob; Moon Over Parador.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Young Guns.* #3—*Eight Men Out.* #4—*Midnight Run; Hot To Trot.* #5—*A Fish Called Wanda.* #6—*Betrayed.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Cocktail; Bambi.* #9—*Who Framed Roger Rabbit.* #10—*Married to the Mob.* #11—*Tucker: The Man and His Dream.* #12—*Moon Over Parador; Running On Empty.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Die Hard.* #5—*Big.* #6—*Moon Over Parador.* #7—*Young Guns.* #8—Through 9/15: *Big; The Deceivers.* Beg. 9/16: *Mesenger of Death.*

611. CORAM—PINE—(698-6442). #1—*Coming to America.* #2—*Bambi; Eight Men Out.* #3—*Midnight Run.* #4—*Who Framed Roger Rabbit.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Running On Empty.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—Through 9/15: *Betrayed.* Beg. 9/16: *Crossing Delancey.* #5—*Pascali's Island.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Betrayed.* #2—*A Fish Called Wanda.*

615. GREENPORT—GREENPORT—(477-0500). Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *Coming to America.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Midnight Run.* #4—*Tucker: The Man and His Dream.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moon Over Parador.*

618. ISLIP—ISLIP—(581-5200). #1—*Midnight Run.* #2—*A Fish Called Wanda.* #3—*Moon Over Parador.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Last Temptation of Christ.*

620. LINDENHURST—LINDENHURST—(888-5400). *Caddyshack II.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Betrayed.* #2—*Tucker: The Man and His Dream.* #3—*Midnight Run.* #4—*Die Hard.* #5—*Married to the Mob; A Fish Called Wanda.* #6—*Moon Over Parador; Big.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/15: *Caddyshack II.* Beg. 9/16: *Arthur 2: On the Rocks.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Married to the Mob.* #2—*Moon Over Parador.* #3—*Hot To Trot; Stealing Home.* #4—*Eight Men Out.* #5—*The Deceivers.* #6—*A Fish Called Wanda.* #7—*Moon Over Parador.* #8—*Freeway.* #9—*Betrayed.* #10—*Midnight Run.* #11—*Who Framed Roger Rabbit.* #12—Through 9/15: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/16: *Messenger of Death.* #13—*Married to the Mob.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Married to the Mob.* **WEST**—Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *A Fish Called Wanda.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Wash.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Big.* #2—*Tucker: The Man and His Dream.* #3—*A Fish Called Wanda.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Married to the Mob.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*A Fish Called Wanda.* #2—*Eight Men Out.* #3—*Moon Over Parador.* #4—*Betrayed.* #5—*Hot To Trot; Tucker: The Man and His Dream.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A Fish Called Wanda.* #2—*Betrayed.* #3—*Tucker: The Man and His Dream.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Married to the Mob.* #2—*Tucker: The Man and His Dream.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Betrayed.* #2—*Moon Over Parador.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Die Hard.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Betrayed.* #2—*A Fish Called Wanda.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Pascali's Island.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Betrayed.* #2—*Married to the Mob.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Young Guns.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Moon Over Parador.* #4—*Die Hard.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Married to the Mob.* #2—*A Fish Called Wanda.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Moon Over Parador.* #5—*Young Guns.* #6—*Betrayed.* #7—*Pascali's Island.* #8—*Eight Men Out.* #9—*Midnight Run.* #10—*Die Hard.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Stealing Home.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 9/15: *The Deceivers.* Beg. 9/16: *Messenger of Death.* #2—*Die Hard.* #3—*Moon Over Parador.* #4—*Big.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Big.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *Die Hard.* #4—Through 9/15: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/16: *Moon Over Parador.* #5—*Married to the Mob.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Who Framed Roger Rabbit.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Who Framed Roger Rabbit.* #2—*Die Hard.* #3—*Betrayed.* #4—*Coming to America.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Tucker: The Man and His Dream.* #2—*Young Guns.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Hot To Trot.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Moon Over Parador.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 9/15: *Tucker: The Man and His Dream.* Beg. 9/16: *Eight Men Out.* #2—*A Fish Called Wanda.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Deceivers.*

720. SCARSDALE—PLAZA—(725-0078). Through 9/15: *Big.* Beg. 9/16: *Tucker: The Man and His Dream.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Eight Men Out.* #2—*Hot To Trot; Midnight Run.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Cocktail; Bambi.* #2—*Betrayed.* #3—*Running On Empty.* #4—*A Fish Called Wanda.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—Through 9/15: *Coming to America.* Beg. 9/16: *Crossing Delancey.* #4—Through 9/15: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 9/16: *Messenger of Death.* #5—*Moon Over Parador.* #6—*Midnight Run.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Big.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Midnight Run; Who Framed Roger Rabbit.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Big.* #2—Through 9/15: *The Deceivers.* Beg. 9/16: *Messenger of Death.* #3—*Married to the Mob.* #4—*Die Hard.* #5—*Moon Over Parador.* #6—*Midnight Run.* #7—*A Fish Called Wanda.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Big.* #2—*Who Framed Roger Rabbit.*

Rockland County

752. NANUET—MALL—(623-6336). *A Handful of Dust.*

753. NANUET—MOVIES—(623-0211). #1—*Eight Men Out.* #2—*Married to the Mob.* #3—*Cocktail.* #4—*A Fish Called Wanda.* #5—*Moon Over Parador.*

755. NEW CITY—TOWN—(634-5100). #1—*Betrayed.* #2—*Midnight Run.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Married to the Mob.*

757. NYACK—CINEMA EAST—(358-6631). *Eight Men Out.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Who Framed Roger Rabbit.* #2—*Married to the Mob.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Die Hard.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Bambi; Cocktail.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Die Hard.* #2—*A Fish Called Wanda.*

763. STONY POINT—9 W—(942-0303). *A Nightmare on Elm Street 4: The Dream Master.*

764. SUFFERN—LAFAYETTE—(357-6030). *Big.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—Program Unavailable.

801. DANBURY—CINE—(743-2200). #1—*Eight Men Out.* #2—*Betrayed.* #3—*A Fish Called Wanda.*

802. DANBURY—CINEMA—(748-2923). #1—*Midnight Run.* #2—*Stealing Home.*

803. DANBURY—PALACE—(748-7496). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*A Nightmare on Elm Street 4: The Dream Master; Tucker: The Man and His Dream.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—Program Unavailable.

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—*Midnight Run.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*A Fish Called Wanda; Eight Men Out.* #2—*Pascali's Island.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Big.* #2—*Married to the Mob.*

810. NORWALK—CINEMA—(838-4504). #1—Program Unavailable. #2—*Midnight Run.*

812. RIDGEFIELD—CINEMA—(438-3338). *Big.*

813. SOUTH NORWALK—SONO—(866-9202). Through 9/15: *Wedding in Galilee.* 9/16-25: *A World Apart.*

814. SPRINGDALE—STATE—(325-0250). *Bull Durham; Coming to America.*

815. STAMFORD—AVON—(324-9205). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Stealing Home; Young Guns.*

816. STAMFORD—CINEMA—(324-3100). #1—*Who Framed Roger Rabbit.* #2—*Betrayed.* #3—*Die Hard.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Tucker: The Man and His Dream.* #2—*Big.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 9/15: *Hero and the Terror.* Beg. 9/16: *Messenger of Death.* #2—*Hot to Trot.* #3—*Die Hard.* #4—*Young Guns.* #5—*Who Framed Roger Rabbit.* #6—*A Nightmare on Elm Street 4: The Dream Master.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

820. WESTPORT—FINE ARTS—(227-3324). #1—Program Unavailable. #2—Program Unavailable. #3—(227-9619). Program Unavailable. #4—(226-6666). Program Unavailable.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*Who Framed Roger Rabbit.* #3—*Married to the Mob; Willow.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Big.* #2—*Die Hard.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Coming to America.* #2—*Married to the Mob.* #3—*A Fish Called Wanda.* #4—*A Nightmare on Elm Street 4: The Dream Master.* #5—*Die Hard.* #6—*Who Framed Roger Rabbit.* #7—*Cocktail.* #8—*Moon Over Parador.* #9—*Midnight Run.*

903. JERSEY CITY—STATE—(653-5200). #1—*A Nightmare on Elm Street 4: The Dream Master.* #2—*The Deceivers.* #3—*Betrayed.* #4—*Coming to America.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Midnight Run; Bambi.* #2—*Hero and the Terror.* #3—*A Fish Called Wanda.* #4—*Betrayed.* #5—*Cocktail.* #6—*Die Hard.* #7—*Young Guns.* #8—*Eight Men Out.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.* #3—*Married to the Mob.* #4—*Who Framed Roger Rabbit.* #5—*Die Hard.* #6—*Tucker: The Man and His Dream.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Who Framed Roger Rabbit; Coming to America.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Die Hard.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Married to the Mob.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Coming to America.* #2—*A Nightmare on Elm Street 4: The Dream Master; Bloodsport.*

914. LIVINGSTON—COLONY—(992-0800). *A Fish Called Wanda.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *A World Apart.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moon Over Parador.* #2—*Married to the Mob.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Moon Over Parador.* #2—*Who Framed Roger Rabbit.* #3—*A Fish Called Wanda.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Betrayed.* #2—*Midnight Run.* #3—*Bambi.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Betrayed.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Eight Men Out.* #2—*Die Hard.* #3—*Pascali's Island.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Clean and Sober.* #2—*Big.* #3—*Coming to America.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Midnight Run; Bambi; The New Adventures of Pippi Longstocking.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moon Over Parador.* #2—*A Fish Called Wanda.*

932. ELIZABETH—ELMORA—(352-3483). *Tucker: The Man and His Dream; Hot To Trot.*

933. LINDEN—QUAD—(925-9787). #1—*Betrayed.* #2—*Moon Over Parador.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Die Hard.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Eight Men Out.*

936. UNION—UNION—(686-4373). #1—*Who Framed Roger Rabbit.* #2—*A Nightmare on Elm Street 4: The Dream Master.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Big.* #2—*Pascali's Island.* #3—*Who Framed Roger Rabbit.*

938. WESTFIELD—TWIN—(654-4720). #1—*Married to the Mob.* #2—*Betrayed.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Who Framed Roger Rabbit.* #2—*The Deceivers.*

951. CLOSTER—CLOSTER—(768-8800). *Married to the Mob.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Married to the Mob.* #2—*Betrayed.* #3—*A Fish Called Wanda.* #4—*Eight Men Out.*

953. EMERSON—TOWN—(261-1000). #1—*Tucker: The Man and His Dream.* #2—*Betrayed.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Die Hard.* #2—*Moon Over Parador.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Pascali's Island.* #2—*Clean and Sober.*

958. OAKLAND—TWIN—(337-4478). #1—*Die Hard.* #2—*Tucker: The Man and His Dream.*

959. PARAMUS—CINEMA 35—(845-5070). *A Nightmare on Elm Street 4: The Dream Master.*

961. PARAMUS—BERGEN MALL—(845-4449). *A Fish Called Wanda.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Die Hard.* #2—*Young Guns.* #3—*Cocktail.* #4—*Married to the Mob.* #5—*Eight Men Out.* #6—*Running On Empty.* #7—*Moon Over Parador.* #8—*Who Framed Roger Rabbit.* #9—*Midnight Run.* #10—*Coming to America.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*The Deceivers.* #2—*Big.* #3—*The Last Temptation of Christ.*

964. RAMSEY—CINEMA—(825-2090). *A Fish Called Wanda.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Tucker: The Man and His Dream.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Tucker: The Man and His Dream.* #2—*Eight Men Out.* #3—*Die Hard.* #4—*The Deceivers.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Big.* #2—*Who Framed Roger Rabbit.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Betrayed.* #2—*Hero and the Terror; Brave Star.* #3—*Clean and Sober; Big.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moon Over Parador.* #2—*A Fish Called Wanda.* #3—*Tucker: The Man and His Dream.* #4—*Betrayed.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Married to the Mob.* #2—*A Fish Called Wanda; Bambi.* #3—*Moon Over Parador.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Big.* #2—*Die Hard.* #3—Through 9/15: *Hot To Trot; Stealing Home.* Beg. 9/16: *Messenger of Death.* #4—*Who Framed Roger Rabbit.*

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	***General Audiences. All ages admitted.***
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien, is a mama's boy who bristles when a new boy with intelligence equal to his own, Bonnet, enters his class. Bonnet is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts are an open threat to expose him. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **43**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties. The women are infuriatingly serene; we see them as unaware of how self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and subversively funny—a witty fable about the power of art and the power of philistine innocence. (3/7/88) G. **11, 82, 601**

BANDITS—(1 hr. 38 min.; 1988) *In French, Eng. subtitles.* When his wife is killed in a clumsy robbery, a bandit of the Paris underworld hides his daughter in a remote Swiss boarding school and embarks on an odyssey of revenge. With Jean Yanne, Marie-Sophie L., and Patrick Bruel. Screenplay by Claude LeLouch and Pierre Uytterhoeven. Dir. LeLouch. **50**

THE BEAST—(1 hr. 49 min.; 1988) A dramatization of the ongoing conflict in Afghanistan; the Soviet tank "Beast" becomes the target of revenge of the Afghan guerrilla troops. With George Dzundza, Jason Patric, and Steven Bauer. Screenplay by William Mastrosimone. Dir. Kevin Reynolds. R. **6, 52, 400**

THE BEER DRINKER'S GUIDE TO FITNESS AND FILMMAKING—(1 hr. 40 min.; 1988) A whimsical look at the independent filmmaking attempts of a New York man, and the affects of his desired career upon his family. Written and directed by Fred G. Sullivan. PG. **4**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Dear God, save us from the movies. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with this gentle family man, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras, trying for gravity, works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. Tom Berenger is excellent. With John Mahoney and Jeffrey DeMunn as zealots. (9/5/88) R. **7, 34, 60, 66, 85, 101, 102, 103, 112, 206, 210, 215, 216, 217, 219, 220, 302, 307, 308, 313, 316, 317, 401, 504, 505, 506, 509, 512, 523, 524, 530, 603, 606, 608, 610, 612, 613, 621, 625, 634, 635, 638, 700, 703, 706, 714, 722, 755, 801, 816, 903, 904, 918, 919, 933, 938, 952, 953, 969, 970**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year-old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and *directed* by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. (6/13/88) PG. **5, 37, 48, 92, 101, 103, 112, 204, 210, 220, 306, 312, 314, 317, 320, 322, 406, 504, 511, 513, 514, 527, 530, 606, 610, 621, 631, 708, 709, 720, 724, 724, 725, 764, 809, 812, 817, 901, 921, 937, 963, 968, 969, 972**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) *In French, Eng. subtitles. Eric Rohmer's made* still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, the slender, swarthily beautiful Léa (Sophie Renoir) and the proud, lonely Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good-looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. (7/25/88) PG. **81, 534**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis (Kevin Costner), a longtime minor-league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **4, 222, 807, 814**

CLEAN AND SOBER—(2 hr. 5 min.; 1988) Michael Keaton gives a definitive performance as a cokehead whose high has calcified into arrogance. The movie is TV-drama stuff about overcoming weakness—it's unexciting and visually dead—but Keaton, as the selfish, cocky hipster (a Philadelphia real-estate salesman), never loses his edge. Because he doesn't go weepy, yearning for redemption, you can watch his story without being humiliated by the squareness of it. With Morgan Freeman (wasted) as a counselor in the detox center and Kathy Baker, whose face is worn by experience, as the masochistic girl Keaton meets there. Written (without sermons) by Tod Carroll. Directed by Glenn Gordon Caron. (8/22/88) R. **54, 921, 956, 969**

COCKTAIL—(1 hr. 30 min.; 1988) The richest, ripest piece of cheese to come out of Hollywood since the John Travolta laugher, *Perfect.* Tom Cruise plays an ambitious but undefined young man from Queens who falls under the tutelage of cynical Bryan Brown—a "star" bartender at an East Side watering hole—and learns to flip ice cubes into a glass held behind his back and stand on the bar and recite poetry. When Brown takes a girl away from him, Cruise, disillusioned, heads for Jamaica, where he pours drinks under a thatched roof and falls for Elisabeth Shue. He betrays Elisabeth, however, and heads back to New York with a slinky fashion honchess, Lisa Banes. Will Cruise recover his self-esteem and go back to independent, loving Elisabeth Shue? And if he does, will she marry a mere corkscrew-twirler? What we have here, in other words, is a serious examination of the spiritual crisis of a young bartender—the kind of slick, corrupt package that inveighs against "selling out." Don't go if you are thirsty. Written by Heywood Gould, adapting his novel. Directed by the Australian Roger Donaldson, who used to work for a living. (8/8/88) R. **112, 210, 218, 222, 508, 530, 531, 606, 608, 722, 753, 761, 902, 904, 962**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic, though he gets to play (in disguise) some of the minor characters. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **3, 33, 42, 67, 88, 90, 91, 101, 104, 107, 108, 112, 211. 215, 216, 305, 314, 505, 511, 517, 520, 521, 530, 611, 615, 714, 723, 814, 902, 903, 905, 906, 911, 913, 921, 962**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) Reviewed in this issue. PG. **5, 25, 49, 85, 528, 612, 723**

DEAR AMERICA: LETTERS HOME FROM VIETNAM—(1 hr. 26 min.; 1988) A documentary that uses letters from soldiers serving in Southeast Asia, newsreel footage, and home movies to tell the story of the American experience in Vietnam. Narrators include Willem Dafoe, Robin Williams, and Robert De Niro. Screenplay by Richard Dewhurst and Bill Couturie. Dir. Couturie. PG-13. **42**

THE DECEIVERS—(1 hr. 52 min.; 1988) A young British officer stationed in 19th-century India investigates the existence of a mystical sect of criminals who strangle wealthy travelers. With Pierce Brosnan, Shashi Kapoor, and Helena Michell. Screenplay by Michael Hirst. Dir. Nicholas Meyer. PG-13. **11, 36, 44, 210, 313, 507, 516, 517, 530, 600, 606, 610, 625, 708, 719, 724, 903, 950, 963, 967**

DIE HARD—(2 hr. 7 min.; 1988) Trash, but extremely exciting—perhaps the most entertaining action film since *The Terminator.* A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans, picking them off in twos and threes. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. With Alexander Godunov and, as the office sleaze, Hart Bochner. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **7, 33, 53, 66, 87, 90, 100, 106, 108, 111, 112, 200, 209, 211, 213, 218, 219, 220, 222, 300, 304, 306, 309, 314, 316, 318, 406, 503, 504, 505, 506, 514, 517, 523, 527, 530, 532, 600, 606, 608, 610, 621, 639, 705, 706, 708, 709, 714, 723, 724, 760, 762, 803, 806, 816, 818, 901, 902, 904, 905, 910, 920, 933, 954, 958, 962, 967, 972**

EIGHT MEN OUT—(1 hr. 44 min.; 1988) Reviewed in this issue. PG. **26, 40, 64, 80, 112, 200, 206, 214, 219, 301, 310, 322, 406, 505, 512, 524, 526, 603, 606, 608, 611, 616, 625, 634, 702, 706, 718, 721, 753, 757, 801, 808, 904, 920, 935, 952, 962, 967**

★**A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers.* Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **24, 62, 85, 112, 200, 206, 213, 220, 301, 307, 311, 317, 401, 406, 505, 509, 512, 517, 519, 523, 524, 530, 606, 608, 612, 613, 618, 621, 625, 627, 631, 634, 635, 700, 706, 718, 722, 724, 753, 762, 801, 808, 902, 904, 914, 917, 919, 931, 952, 961, 964, 970, 971**

GROUND ZERO—(1 hr. 40 min.; 1988) A political thriller about British nuclear testing in the Australian outback. With Jack Thompson and Donald Pleasance. Screenplay by Mac Gudgeon and Jan Sardi. Dir. Michael Pattinson and Bruce Myles. PG-13. **55**

HERO AND THE TERROR—(1 hr. 36 min.; 1988) A detective, haunted by nightmares of his successful capture of a psychopathic killer, must face these demons when the killer escapes from prison. With Chuck Norris and Brynn Thayers. Screenplay by Dennis Shryack and Michael Blodgett. Dir. William Tannen. R. **33, 47 90, 100, 111, 112, 207, 208, 209, 219, 312, 316, 406, 530, 818, 904, 969**

★**THE LAST TEMPTATION OF CHRIST**—(2 hr. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey, wearing thick, dark tresses and tattoos as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 533, 533, 606, 619, 963**

THE LOVE CHILD—(1 hr. 42 min.; 1987) A comedy about the orphaned, conservative son of unmarried hippies. With Sheila Hancock, Peter Capaldi, and Percy Herbert. Screenplay by Gordon Hann. Dir. Robert Smith. **1**

★**MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Wrapped tightly in awful clothes, and topped with a mound of frizzed Roman curls, Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture—a riot of marbleized, hijacked kitsch. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband (Alec Baldwin) is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie, who, weighed down with heavy hair and enough jewelry to padlock a fullback, is a suburban Medea on the warpath—a true blood wife. (8/15/88) R. **24, 36, 62, 85, 101, 106 112, 200, 203, 214, 217, 219, 220, 221, 300, 304, 305, 313, 317, 402, 406, 505, 509, 512, 514, 517, 526, 530, 606, 608, 610, 612, 616, 621, 625, 625, 627, 633, 636, 702, 703, 706, 709, 724, 753, 756, 759, 809, 900, 902, 905, 912, 916, 919, 938, 951, 952, 962, 971**

MESSENGER OF DEATH—(1 hr. 32 min.; 1988) A tough Denver reporter is on the trail of a serial killer linked to a century-old cult of Mormon avengers. With Charles Bronson, Trish Van Devere, and Laurence Luckinbill. Screenplay by Paul Jarrico. Dir. J. Lee Thompson. R. **3, 33, 91, 107, 220, 222, 316, 503, 508, 517, 532, 600, 625, 708, 723, 724, 972**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) Martin Brest, the director of *Beverly Hills Cop,* has a talent for affectionate relations among men (women seem hardly to exist for him). Here he works out a delicate cross pattern of aggression and kindness between Charles Grodin, a Mafia accountant who has ripped off $15 million from the mob and then jumped bail, and Robert De Niro, a tough, sour ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. Grodin's accountant, a bourgeois fusspot, envelops the hard-nosed De Niro in goodness and concern; he seduces him with kindness. The two men, different as they are, both turn out to be honorable (hardly a surprise). A road movie and a bumbling comedy of violence, *Midnight Run* goes on much too long for what it has to say. George Gallo's script, however, is profane and entertainingly loquacious. R. (8/1/88) **10, 20, 31, 52, 89, 102, 106, 112, 204, 210, 213, 218, 219, 302, 304, 308, 314, 318, 400, 501, 512, 515, 520, 523, 524, 530, 601, 606, 608, 611, 616, 618, 621, 625, 706, 721, 723, 724, 724, 755, 802, 807, 810, 902, 904, 918, 930, 962**

MILES FROM HOME—(1 hr. 53 min.; 1988) When the failure of the family farm forces two brothers to sell their property, they devise a plan that makes them heroes to the townspeople but outlaws to the local police. With Richard Gere, Kevin Anderson, and John Malkovich. Screenplay by Chris Gerolmo. Dir. Gary Sinise. R. **50**

MOON OVER PARADOR—(1 hr. 44 min.; 1988) Reviewed in this issue. PG-13. **10, 22, 33, 43, 61, 87, 101, 106, 112, 200, 203, 204, 214, 218, 219, 220, 221, 300, 303, 304, 306, 312, 314, 315, 317, 406, 503, 504, 506, 509, 517, 519, 523, 524, 530, 532, 601, 604, 606, 608, 610, 617, 618, 621, 625, 625, 634, 638, 705, 706, 708, 709, 716, 723, 724, 753, 902, 916, 917, 931, 933, 954, 962, 970, 971**

MR. NORTH—(1 hr. 32 min.; 1988) The comical story of a whimsical but down-on-his-luck young man who runs afoul of the rich residents of a wealthy New England town. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Dir. Danny Huston. PG. **63**

A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—(1 hr. 33 min.; 1988) The return of Freddy, the razor-gloved madman. With Robert Englund. Written by William Kotzwinkle. Dir. Renny Harlin. R. **20, 32, 67, 85, 90, 91, 92, 100, 108, 112, 204, 207, 208, 210, 211, 214, 216, 216, 217, 220, 222, 300, 305, 306, 314, 315, 400, 404, 505, 509, 510, 530, 530, 532, 600, 604, 606, 608, 610, 625, 705, 706, 709, 709, 711, 715, 723, 724, 756, 763, 803, 815, 818, 900, 902, 903, 905, 911, 913, 933, 936, 959**

PASCALI'S ISLAND—(1 hr. 41 min.; 1988) High-toned, philosophically morose version of the kind of "international intrigue" movie that Warner Bros. made much more entertainingly 45 years ago on the wildly inauthentic backlots of Burbank. Ben Kingsley is the perfect gentleman, Pascali, a seedy Turk who lives on a Greek island in 1908 and sends back reports to the sultan in Istanbul regarding the activities of the sultan's subjects. Though he is regularly paid, Pascali has received no acknowledgment of his work in twenty years. For all he knows, the reports are unread. He falls in with two ambiguous Europeans—a wandering Englishman (Charles Dance) who calls himself an archaeologist and who may or may not be a swindler redeemed by his love of art, and a beautiful painter (Helen Mirren) who may or may not believe in Greek independence. After many cryptic and punctilious scenes, much sun-setting-on-the-empire wistfulness, the movie comes to a suitably absurd conclusion. Kingsley is fine, but Pascali is too abstract a figure of futility to mean much. From a novel by Barry Unsworth. Directed by James Dearden. Shot on the islands of Rhodes and Simi. PG-13. (8/15/88) **45, 60, 302, 310, 313, 514, 516, 528, 612, 702, 706, 808, 920, 937, 956**

THE PRINCE OF PENNSYLVANIA—(1 hr. 33 min.; 1988) In a small Pennsylvania mining town, a rebellious teen tries to overthrow his domineering father and rescue his girlfriend from a dead-end job. With Keanu Reeves, Fred Ward, and Bonnie Bedelia. Written and directed by Ron Nyswaner. PG-13. **63**

ROCKET GIBRALTAR—(1 hr. 40 min.; 1988) When Levi Rockwell, a retired poet, professor, comic, and blacklisted writer, turns 77, his family decides to throw him a surprise party, but the biggest surprises are the family secrets revealed at the party. With Burt Lancaster, Suzy Amis, and Patricia Clarkson. Screenplay by Amos Poe. Dir. Daniel Petrie. PG. **83**

RUNNING ON EMPTY—(1 hr. 56 min.; 1988) A family drama about sixties radicals who have been on the run from the FBI for 15 years. With Christine Lahti, River Phoenix, and Judd Hirsch. Screenplay by Naomi Foner. Dir. Sidney Lumet. PG-13. **7, 31, 53, 89, 213, 527, 533, 608, 612, 722, 962**

STEALING HOME—(1 hr. 55 min.; 1988) An irresponsible ex-ballplayer reminisces about his teenage friends when he is asked to dispose of his best friend's ashes. With Mark Harmon and Jodie Foster. Written and directed by Steven Kampmann and Will Aldis. PG-13. **20, 42, 65, 219, 300, 304, 309, 406, 503, 508, 524, 625, 707, 802, 815, 972**

★**THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange, beautiful, and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in

1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the doleful, pedantically precise Adams; with David Harris, the smiling, honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81, 509**

TRACK 29—(1 hr. 36 min.; 1988) The love story of two young people who work with a miniature-railroad fanatic. With Gary Oldman, Christopher Lloyd, and Theresa Russell. Screenplay by Dennis Potter. Dir. Nicolas Roeg. R. **11, 51**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As fast, sleek, and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker is a large, bluff, impersonal man. Tucker has no depths; he's pure buoyant energy, a hero right off a *Life*-magazine cover who turns out to be just as wonderful as his reassuring smile. The movie is a triumph of forties industrial design. With Joan Allen as Tucker's wife; Frederic Forrest and Mako as mechanics in his family of workers; Martin Landau (fine) as the shady Jewish financier who fronts for Tucker on Wall Street. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. A number of gleaming, low-backed Tuckers (51 were made) appear in the film. (8/22/88) PG. **24, 37, 55, 85, 302, 320, 509, 510, 512, 513, 516, 518, 530, 608, 615, 616, 621, 627, 631, 634, 635, 636, 709, 715, 718, 720, 803, 817, 905, 932, 953, 958, 966, 967, 970**

THE WASH—(1 hr. 34 min.; 1988) After 40 years of marriage to a stubborn, unaffectionate husband, a 60-year-old woman struggles to find the courage to begin a new life. With Mako and Nobu McCarthy. Written by Philip Kan Gotanda. Dir. Michael Toshiyuki Uno. **11, 630**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11/88) PG. **21, 36, 52, 108, 112, 200, 207, 211, 214, 222, 300, 304, 309, 318, 406, 502, 505, 517, 524, 533, 606, 608, 611, 625, 711, 714, 723, 724, 725, 759, 803, 816, 818, 900, 902, 905, 906, 917, 936, 937, 950, 962, 968, 972**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Yet the angels cannot enter history; they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **82**

THE WIZARD OF LONELINESS—(1 hr. 50 min.; 1988) When his father joins the Army during World War II, a young boy must leave his California home and go to live with his grandparents in Vermont, a move that forces him to grow up before his time. With Lukas Haas, John Randolph, and Lea Thompson. Written and directed by Jenny Bowen. PG-13. **46**

★ **A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo, who used herself and her mother as models for the characters. Directed by Chris Menges. PG. (6/20/88) **11, 813, 915**

THE YEAR MY VOICE BROKE—(1 hr. 43 min.; 1988) This coming-of-age tale that takes place in the Australian outback involves a young girl with a mysterious background and her childhood friend who loves her from afar. With Noah Taylor, Loene Carmen, and Ben Mendelsohn. Written and directed by John Duigan. PG-13. **6**

YOUNG GUNS—(1 hr. 50 min.; 1988) Six young outlaws, led by Billy the Kid, are hired by an English merchant to guard his ranch against the local mob. With Emilio Estevez, Kiefer Sutherland, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Christopher Cain. R. **33, 112, 200, 219, 304, 312, 404, 406, 503, 510, 517, 521, 533, 606, 608, 610, 705, 706, 715, 815, 818, 904, 962**

REVIVALS

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morey. Supervising director David D. Hand. G. **88, 308, 523, 608, 611, 714, 722, 761, 807, 904, 918, 930, 971**

CHINATOWN—(2 hr. 11 min.; 1974) A superbly crafted Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **9**

DIABOLIQUE—(1 hr. 47 min.; 1955) In French, Eng. subtitles. The creepy Henri-Georges Clouzot classic about a man, his wife, his mistress, and a corpse that won't lie still. A good, claustrophobic horror film, almost too sadistic to be enjoyable. With Vera Clouzot and Simone Signoret. **8**

HAIL THE CONQUERING HERO—(1 hr. 41 min.; 1944) A marvelous satirical comedy, by that great American original, Preston Sturges, about a returning G.I. whose buddies pass him off as a war hero to make his mother happy. The hoax gets out of control, reaching the point where the townspeople try to elect nervous, protesting Eddie Bracken mayor. Sturges's eye for the surrealism of the everyday is given free play here. **47**

JUDGMENT AT NUREMBERG—(2 hr. 58 min.; 1961) Stanley Kramer's star-filled drama of the Nuremberg trials is a moist, rather banal treatment of the stupendous moral issues involved. With Burt Lancaster, Richard Widmark, Spencer Tracy, Montgomery Clift, Judy Garland, et al. Screenplay by Abby Mann. **2**

THE LONG GOODBYE—(1 hr. 52 min.; 1973) Robert Altman's joking adaptation of one of Raymond Chandler's detective novels updates the period to the seventies and turns the Philip Marlowe hero into a shambling, out-of-it fool. The satiric treatment of material that was entirely knowing and semi-satirical to begin with winds up diminishing the core of seriousness in Chandler. It's a sour joke. With Elliott Gould, Nina Van Pallandt, Sterling Haydn. The director Mark Rydell and the ballplayer Jim Bouton have good bits. **9**

PANIQUE—(1 hr. 38 min.; 1946) In French, Eng. subtitles. Julien Duvivier's superbly crafted Hitchcock-style thriller about a charming young couple who frame an old Jew—played by the great Michel Simon—for a murder they have committed. **8**

POLYESTER—(1 hr. 26 min.; 1981) A work by John Waters, Baltimore auteur, that is part calculated outrage, part low-camp fermentation of soap opera and old Susan Hayward movies. The 300-pound transvestite Divine is a housewife with an errant husband, a punk-psychotic son who stomps on people's feet, and a daughter pregnant by a repulsive teen glue-sniffer. All this isn't funny enough to make up for the ugly color and the screeching actors. Featuring "Odorama"—a cardboard that yields delectable aromas. **1**

RASHOMON—(1 hr. 30 min.; 1951) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, it's about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. Dir. Akira Kurosawa. **8**

LA RONDE—(1 hr. 37 min.; 1950) In French, Eng. subtitles. The premier director of romantic regret, Max Ophuls, conducted an adaptation of Arthur Schnitzler's play of the folly and blind chance of love. Each actor loves someone else who loves someone else who . . . you get the idea. The cream of the French actors of the time make up the cast—Simone Simon, Danielle Darrieux, Simone Signoret, Gérard Philipe, Fernand Gravet, and Jean-Louis Barrault in an amusing send-up of his super-sensitive persona, murmuring soulfully, "The moon . . . the stars . . . take off your dress." With bittersweet music-box waltz music by Oscar Strauss. **8**

SAINT JACK—(1 hr. 52 min.; 1979) Peter Bogdanovich in a gentle mood. Ben Gazzara plays the American who just wants to be left alone to run a whorehouse in Singapore; Denholm Elliott the expiring Englishman who wanders into Gazzara's life. Wistful, atmospheric, unimportant. **2**

SCARLET STREET—(1 hr. 43 min.; 1946) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails) and finally to murder. Dan Duryea is properly loutish as Bennett's other man. **9**

THE SHOP AROUND THE CORNER—(1 hr. 37 min.; 1940) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing . . . you know. All the other parts are exquisitely cast, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemütlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. **47**

SWEET SMELL OF SUCCESS—(1 hr. 36 min.; 1957) Perhaps the best movie ever made about New York, this marvelously atmospheric production captures the era when Times Square was the center of the city and a table at "21" was the most powerful spot in town. With legendary performances by Tony Curtis as a blackmailing press agent and Burt Lancaster as a power-mad columnist (based on Walter Winchell). Written by Clifford Odets and Ernest Lehman. Dir. Alexander Mackendrick. **9**

THEATER
LISTINGS

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BROADWAY

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre DeShields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tues.–Sat. at 8, Wed., Sat. & Sun. at 3; $30–$45. **Ambassador Theater**, 219 W. 49th St. (239-6200). 2 hrs. All major credit cards.

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. With Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40 to $45. **Vivian Beaumont Theater**, at Lincoln Center, 65th St. & Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. With Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Karen Ludwig, and Peter Birkenhead. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon.–Sat. at 8, $27.50–$40; Sat. at 2, $25–$35; Wed. at 2, $20–$32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Scott Glenn and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. With Jonathan Hogan and Lonny Price. Mon.–Sat. at 8, $29.50–$39.50, Sat. at 2, $27.50–$37.50, Wed. at 2, $25–$35; opened 10/14/87. **Plymouth**, 236 W. 45th St. (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented-"cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Mon.–Fri. at 8, Sat.at 2 & 8, $32.50–$50; Wed. at 2, $27.50–$45. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon.–Thurs. at 8, Wed. & Sat. at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? Featured in the present cast are Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wednesday at 2:15, Sunday at 3, $27.50–$45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West Forty-Ninth Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, Norman Large, Maureen Moore, Natalie Toro, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ● ●**IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opened 1/26/88. Mon.–Sat. at 8, Sat. at 2, $36.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Scott Bakula, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. **Helen Hayes Theater,** 240 West Forty-Fourth Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30–$37.50. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–A new cast–David Rasche, Bob Balaban, and Felicity Huffman–stars in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. Opened 5/3/88, **Royale Theater,** 242 West Forty-Fifth Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fri. & Sat. at 8, Sun. at 3; 9/16–12/11; $10. **Westside Repertory**, 252 W. 81st St. (874-7290).

BLUES IN THE NIGHT—Carol Woods stars in a revised production, by Sheldon Epps, of the musical journey of three women and a saloon singer in a Chicago hotel in the 30s, evoking the great jazz and blues era of that period. With Brenda Pressley, Lawrence Hamilton, and Leilani Jones; directed by Epps. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE DIARY OF A MADMAN—In a one-man show, Drew Dix performs a version of Gogol's classic novel, an account of the descent of a personality, in 19th century St. Petersburg, through obsession and fantasy into madness; directed by Lev Shekhtman. Wednesday through Saturday at 8; through 9/24; $10. **Theater in Action,** 46 Walker Street (431-1317).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's multi-prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wed. & Sat. at 2, Sun. at 3; $30. At the **John Houseman Theater,** 450 West Forty-Second Street (564-8038). ●

AN EVENING WITH JESSE JAMES—Jim Neu's portrait of a Jesse that hasn't been seen before; directed by Wendell Cordtz. It portrays the James brothers after they've become respectable. The playwright plays Jesse, and featured in th cast are Bill Rice, Charles Allcroft, Bernie Holmberg, and Mary Tepper. Friday and Sunday at 8, Saturday at 10; $8; through 9/25. **Performance Space 122,** 150 First Avenue (477-5288).

FALL SEASONS—Michael Thomas Tower's play explores the destructive nature of alcoholic relationships, men with men, and women with women, in separate acts; directed by A. M. Raychel. With Abigail White, Lauren Fitch, David Dalton, Enid Haller, and David Lockhart. Thurs.–Sat. at 8:30; through 10/1; $10. **Theater Studio,** 750 8th Avenue (581-9425).

ECHOES—Jon Peros, Amory Walsh, and Bruce Abas star in N. Richard Nash's story of a couple who build a fantasy paradise within the walls of a mental hospital; directed by Abigail Gampel. Thursday through Saturday at 7, Sunday at 3; through 9/25; $10. **Theater 22,** 54 West 22nd Street (279-4200).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY—At last, this always gala show has come to off Broadway, as a full-length version; written and directed by Gerard Alessandrini. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Tues.–Fri. at 8:30; Sat. at 7:30 & 10:30; Sun. at 3:30 & 7:30; $25–$28. **Theater East,** 211 E. 60th St. (246-0102).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Through 9/3, Bruce Weitz and Carol Kane star. From 9/13, Tony Musante and Bonnie Franklin take over the roles of the unsettled couple. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West Forty-Third Street (541-8394).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater,** 130 West Forty-Fourth Street (239-6200).

THE GRANDMA PLAYS—Renee Taylor stars in Todd Graff's play, directed by Steve Gomer, about 40 years in the life of an indomitable Jewish Brooklyn woman. With Alma Cuervo, and Franine Beers. Wed.–Sat. at 8, Sat. at 3, Sunday at 7:30; $15 to $18. **Vineyard Theater,** 309 East 26th Street (683-0696).

GUILTY CONSCIENCE—Thriller by Richard Levinson and William Link about a high-voltage criminal lawyer (Steve Weiser) plotting the murder of his wife (Julann Rosa); directed by Vincent Bossone. There's a vindictive mistress (Wendy Parks) in the picture, and an ultimate prosecutor (Tom Gebbe). Tues. through Sat. at 8, Sat. at 2, Sun. at 3 & 7; $16–$19. **South Street Theater,** 424 W. 42nd St. (279-4200).

I COULD GO ON LIP-SYNCHING!—John Epperson has created and portrays the character, following her career from girlhood to stardom years later. Thurs. & Fri. at 11 p.m., Sat. at 12:15 a.m., Sun. at 9:30 p.m.; $12; 9/15 through 10/9. **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15; through September. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

MADAME BOVARY—A revival of the Gustave Flaubert story, adapted for the stage and directed by Paul Edwards. Featured in the cast are Mark W. Conklin, Noelle Strong, Richard Cuneo, Rod McLachlan, Gita Donovan, Adam Grant, Fern Dorsey, Linda Key, and Jase Draper. Wednesday through Saturday at 8, Sunday at 2; 9/14 through 10/1; $8. **Judith Anderson Theater,** 422 West 42nd Street (744-4275).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday through Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

A MURDER OF CROWS—Kim Hunter & Michael Higgins star in Ed Graczykk's play about an eccentric & loving couple, married 50 years, facing displacement from their rural Ohio home; directed by Edward Stern; and featuring Evelyn Page, Terry Layman, Susan Greenhill, and Jay Devlin. Wednesday through Sunday at 8, Saturday at 2, Sunday at 3; $24.50. **South Street Theater,** 424 West Forty-Second Street (564-8038).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue written and performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tues.–Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $30. **Circle-in-the-Square Theater,** 159 Bleecker Street (254-6330).

PAUL ROBESON—Phillip Hayes Dean's play stars Avery Brooks in the title role of the renowned and controversial black athlete, actor, singer, scholar; with pianist Ernie Scott; directed by Harold Scott. Tuesday through Saturday at 8, Sunday at 3; $24.50. **South Street Theater,** 424 W. 42nd St. (564-8038).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

ROAD—Kevin Bacon stars in Jim Cartwright's play, set in a Lancashire working-class town whose inhabitatants are railing against the economic hardships that are increasingly nipping at their heels. Featured in the cast are Betsy Aidem, Michael Wincott, Gerry Bamman, Jack Wallace, Jodie Markell, and Jayne Haynes. Spectators may follow the action physically, or, if they wish, just sit and watch. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; $25; through 9/18. **La MaMa Annex Theater,** 66 East Fourth Street (475-7710).

SANDRA BERNHARD—*Without You I'm Nothing*: This actress-singer-humorist-author-star displays her virtuosity in a one-woman program of pop-culture catharsis. Wednesday at 8, Friday and Saturday at 8 and 10:30, Sunday at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. With Tandy Cronyn, Ava Haddad, Stephen Pearlman, Amy Ryan, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, Wed. at 2, $27; Friday & Saturday at 8, Sunday at 3, $29. **Westside Arts,** 407 W. 43rd St. (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tues.–Fri. at 8, Sat. at 6 & 10, Sun. at 3 & 7:30; $27–$30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Bacharach, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $24–$27.50. **Stage Left at the Criterion Center,** 45th Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early fifties in a musical conceived by Rick Lewis and choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all performances except Saturdays. which are $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. With Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Mon.–Wed. at 8 & Sun. at 3 & 7, $100; Fri. at 8, $120; Sat. at 5 & 9, $135; Wed. at 2, $60. **Seventh Regiment Armory,** Park Ave. & 66th (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddley, the troupe performing twenty numbers exploring gay and lesbian culture. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $20. **Actors' Playhouse,** 100 7th Ave. So. (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, equally funny and imaginative, are both directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $26. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

YANKEE PANKY—Philippines Foreign Secretary Raul S. Manglapus is author, composer, lyricist of a satire on the American adventure in the Philippines around the turn of the century; directed by Steve Pudenz. With

Gordon Stanley, Colm Meaney, Craig Wells, Charles Hettinger, & Marvin Teicher. 9/21, 22, 23 at 8, 9/24 at 3:30 & 9; $18–$35. **Cathedral of St. John the Divine,** Amsterdam Ave. at 111th St. (662-2133).

THEATER COMPANIES

AMERICAN JEWISH THEATER—*The Golden Leg,* written & directed by David Glikin, tells of a Russian's attempt to emigrate to Israel. With Joseph Francis, Robert Silver, Lucille Rivin, and David Austin. Wed.–Sat. at 8, Sun. at 7, Sat. & Sun. at 2 (no perf. 9/11 or 21); $20. **Theater Guinevere,** 15 W. 28th St. (683-7707).

CIRCLE REPERTORY COMPANY—Its new season starts with Craig Lucas's *Reckless,* directed by Norman Rene. It's a comic nightmare that follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Susan Blommaert, Welker White, Robin Bartlett, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday. at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; from 9/14; $22.50 to $26. **Circle Repertory Theater Theater,** 99 Seventh Avenue South (924-7100).

COURTYARD PLAYERS—Frederick Stroppel's newest play, *A Good Man,* directed by Kevin O'Connor, is a black comedy which takes place in a funeral parlor. Wednesday through Sunday at 8; $8; through 10/2. **Courtyard Playhouse,** 39 Grove Street (496-4288).

IRISH REPERTORY THEATER—Sean O'Casey's classic, *The Plough and the Stars,* set against a backdrop of the 1916 Easter uprising; directed by Charlotte Moore, and starring Paddy Croft, Peter Rogan, Carmel O'Brian, Anne O'Sullian, Errol Landis, Tom Delaney, and Brian Calloway. Thursday through Saturday at 7:30, Sunday at 4, 9/15 to 10/9. **18th Street Playhouse,** 145 West 18th Street (255-0270).

JEAN COCTEAU REPERTORY-First play of its eighteenth season is Paul Claudel's *Break of Noon (Partage de Midi),* directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; 9/17 through 11/10. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

NEGRO ENSEMBLE COMPANY—A revival of Endesha Ida Mae Holland's *From the Mississippi Delta* which tells of a girl's coming of age and her odyssey from the Delta to a doctorate from the University of Minnesota; directed by Edward G. Smith. Featured in the cast are Brenda Denmark and LaTanya Richardson. Wednesday at 3 (for groups only) and 8; Thursday and Friday at 8; Saturday at 3 and 8:30; Sunday at 2:30 and 7; $15 to $20; through 9/25. **Theater Four,** 424 West Fifty-Fifth Street (246-8545).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife); Puerto Rico Sings; La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events; through October. **Gramercy Arts Theater,** 138 East Twenty-Seventh Street (889-2850).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project,* directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein: *I've Got the Tune,* and *The Harpies,* plus *No For An Answer, and Idiot's First, with* others of his rarely heard works. The musical director is Charles Barker, who is a conductor with the Americn Ballet Theater. Featured in the cast are Mary Martello, Paul Binotto, and Don May. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15; from 9/14. **St. Bart's Playhouse,** Park Avenue at Fiftieth Street (925-2588).

13TH STREET REP—Israel Horovitz's *Line* (now in its 13th year); Wednesday through Sunday at 9:30; $10. **13th St. Theater,** 50 W. 13th St. (675-6677).● ●

YOUNG PLAYWRIGHTS FESTIVAL—Playwrights under the age of 19 compete with their offerings, 9/13 through 10/8. Among them: Robert Kerr's *And the Air Didn't Answer;* Eric Ziegenhagen's *Seniority;* Jonathan Marc Sherman's *Women and Wallace;* Kevin Corrigan's *The Boiler Room.* Tuesday through Sunday; $15 (send for brochure) **Playwrights Horizons Mainstage Theater,** 416 West 42nd Street (279-4200).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BOMBING OF ANN ARBOR—David Ravel's play, music by Franklin Micare, directed by Phylis Ward Fox, is the story of the first computer to simulate human thought. Thurs.–Sat. at 8, Sun. at 3; through 9/25; (9/22 at 11 a.m.); $7–$10. **Brooklyn Playworks,** 295 Douglass St., Brooklyn (1/718-875-4408).

BURRHEAD—Deborah Pryor's folk fable depicting the sensual self-awakening of a girl in a Virginia town; directed by Mary B. Easley. Mon.–Fri., 9/19–10/1 at 8; $10. **Theater 603,** 311 W. 43 St. (246-5877).

BURIED CHILD—Sam Shepard's Pulitzer prize-winning comedy of menace; directed by Steven Kein. Thursday–Sat. at 8, Sun. at 3; 9/22–10/9; $8. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

COME TOGETHER—Donald Kvares's three plays: *The Darning Needle, Mohawk Point,* and *The Doctor's Office Disco;* designed and directed by Viktor Allen. Presented by P.A.S. Artists' Group. Sun. and Mon. at 8; through 10/9; $8. **ATA,** 314 W. 54th St. (581-3044).

COMPANY-Revival of the musical comedy with music by Stephen Sondheim and book by George Furth; directed by Robert G. Waring. 9/15, 16, 23, 24, at 8, 9/18, 15 at 2; $9. **The Heights Players Theater,** 26 Willow Place, Brooklyn (1/718-237-2752).

DODGER BLUE—Elizabeth Herring's romantic play, presented by Apple Acting; directed by Jayne Brooks. Thurs. through Sat. at 8, Sun. at 2; $8; 9/15–10/8. **Kittredge Club,** 109 E. 39th St. (279-4200).

DRY RAIN—Robert Reiss's Vietnam War docu-drama, directed by Richard Dennis, dwells on testimony & courtroom conflict of an 18-year-old on trial for his beliefs. Wed.–Sat. at 9; 9/14–10/1; $10. **Washington Square Church,** 135 W. 4th St. (545-1614).

FREE LEMONADE—Jason Milligan's three plays, set south of the Mason-Dixon Line; directed by Ken Watkins. Wed.–Sat. at 8, Sun. at 3; through 9/18; $8. **Samuel Beckett,** 412 W. 42 St. (1/718-728-6086).

THE HOME SHOW PIECES—Written and directed by David Greenspan: four plays that chronicle the psychological development of their principal character. each located in a different area of "the home". Wed.–Sun., 9/14–18, 21–25, at 7:30; $8–$10. **Contemporary Theater and Art,** 44 Walker St.(431-7434).

NO EXIT—A revival of Jean-Paul Sartre's play which seems to ask 'Why do people suffer and is freedom possible?' Directed by Alan Benditt and featuring Lynne McCollough, Peggy O'Toole, and Alan Benditt. 9/17–19, 23–26 at 8; $8. **Women's Interart Annex,** 552 West 53rd Street (246-3098).

PARADISE LOST—Clifford Odets's drama about a South Bronx family and its efforts to regain its economic security after the stock market crash; directed by Richard Hoehler. Thurs. & Fri. at 8, Sat. at 2 & 8; through 9/17; $8. The American Line at the **Walker Street Theater,** 46 Walker Street (740-9277).

PERICLES, PRINCE OF TYRE—Shakespeare's tale, with David Conway and Amy Fisher as Pericles and his wife; directed by Donald L. Brooks. Wed.–Sat. 9/21–24, at 8; $8. **American Theater of Actors,** 314 West 54th Street (869-3050).

ROMEO AND JULIET—The Bard's tale of star-crossed lovers, torn between loyalty to their battling families and an overwhelming passion for each other; directed by Barbara Schofield; with Kirt Markle and Nina Minton in the title roles. Thursday through Saturday at 8, Saturday at 2; through 10/1; $8. **The House of Candles Theater,** 99 Stanton Street (353-3088).

ROSE IN SPANISH HARLEM-The African Caribbean Poetry Theater presents Juan Shamsul Alam's romantic comedy drama (in English), set in East Harlem, where a college student is visiting her family during summer vacation; directed by Sandra Maria Esteves. Thursday through Saturday at 7:30; Saturday and Sunday at 3; 9/15–10/9; $7.50 in advance, $10 at door. **Space for Living Art,** 218 E. 125th St. (733-8420).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

WALTER ANDERSON—Watercolors that celebrate flora, fauna, and land and seascape by this Mississippi artist (1905–1965), and works by his peers, including Avery, Burchfield, Marin, Zorach, others; 9/14–10/29. At Vanderwoude Tananbaum, 24 E. 81 St. (879-8200), and Ross, 50 W. 57th (307-0400).

ALEXANDER CALDER—Drawings, stabiles, and mobiles; 9/16–10/22. Mathes, 851 Madison Ave. (249-3600).

STUART FROST—Representational drawings from the past forty years; through 10/12. Babcock, 20 E. 67th St. (535-9355).

MICHAEL NAKONECZNY—Paintings of figures in fractured, splashily-colored interiors; through 10/1. Graham Modern, 1014 Madison Ave. (535-5767).

JONATHAN PHILLIPS/GINNIE GARDINER—Paintings of familiar New York scenes, including Ellis Island and the Conservatory Gardens in Central Park/Paintings of still lifes and interiors. At the Arsenal Gallery, Fifth Avenue at 64th St., in Central Park (360-3423), through 10/5; at Marbella, 28 E. 72nd St. (288-7809), through 10/1.

RONA PONDICK—A site-specific installation entitled "Beds"; through 10/1. Sculpture Center, 167 E. 69th St. (879-3500).

TIMO SOLIN—Painted steel and wood sculptures; 9/15-29. Schiller-Wapner, 1 E. 61st St. (758-0329).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922–1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.–Fri. 10–5.

JANE SWAVELY—Recent landscape paintings inspired by a trip to northern Brazil; through 9/30. C.D.S., 13 E. 75th St. (772-9555).

AMOS VAN GELDER—Heavily-textured paintings on black linoleum, inspired by Massada; through 10/1. Urdang, 23 E. 74th St. (288-7004).

57th Street Area

WALTER ANDERSON—See Solos, Madison Avenue & Vicinity.

WILLIAM BECKMANN/RICHARD SHAW—New paintings and drawings of the artist and his wife/Porcelain sculptures of still life matter found in the artist's studio; through 10/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

STEVEN CAMPBELL/NEIL WELLIVER—Narrative paintings that depict figures in stage-like settings/Working drawings for two limited edition books, and prints; through 10/1. Marlborough, 40 W. 57th St. (541-4900).

ANTONIO FRASCONI—Woodcuts, monotypes, and xerox works that explore the violation of human rights in Latin America; through 10/8. Dintenfass, 50 W. 57th St. (581-2268).

JOHN STUART INGLE—New watercolors of domestic still lifes; through 9/29. Tatistcheff, 50 W. 57th St. (664-0907).

ALAN JOHNSTON—New works in painted bronze, plaster, and ceramics, as well as works in charcoal on linen; through 10/1. Tilton, 24 W. 57th St. (247-7480).

PETER JOSEPH—Recent geometric paintings and studies by this British artist; through 10/1. Kent, 41 E. 57th St. (980-9696).

KAWASHIMA—Recent paintings and assemblages; 9/15–10/15. Gallery International 57, 888 Seventh Ave. at 57th St. (582-2200).

LEE KRASNER/JAN GROOVER—Heavily-impastoed paintings from the years 1938–1943/Recent large-format color photographs. Through 10/1. Miller, 41 E. 57th St. (980-5454).

JOEL D. LEVINSON—Photographs of magazine pages superimposed over each other; through 10/1. Lamagna, 50 W. 57th St. (245-6006).

BENJAMIN LIRA—Paintings that explore the relationships between a central figure, light, and architectural space; 9/14–10/5. Siegel, 24 W. 57th St. (586-0605).

GEORGE NICK—Paintings of Boston and the countryside around Concord, Massachusetts; through 10/5. Fischbach, 24 W. 57th St. (759-2345).

LEIGH PALMER/JEANNE ROVEGNO—Paintings that depict interiors of houses in rural New England/Highly-detailed paintings of figures in architectural interiors. Through 10/1. French, 41 W. 57th St. (308-6440).

LAWRENCE POONS/JAMES WOLFE—New painted steel sculpture; through 10/8/Thick-surfaced, heavily-textured paintings; through 10/1. Emmerich, 41 E. 57th St. (752-0124).

RODNEY RIPPS—New paintings from his "Berkshire Series"; through 10/8. Del Re, 41 E. 57th St. (688-1843).

THOMAS LANIGAN SCHMIDT—Narrative drawings that describe the the lost simplicities of childhood; 9/14–10/8. Solomon, 724 Fifth Ave. (757-7777).

BERT SILVERMAN—A retrospective of his portraits for the *New Yorker;* through 10/1. Grand Central, 24 W. 57th St. (867-3344).

JORGE TACLA/ALEXANDER CALDER—Large-scale paintings that depict isolated figures in landscapes/Gouaches; 9/14–10/15. Haime, 41 E. 57th St. (888-3550).

East Village

MELISSA CHANEY/JULIE HEFFERNAN—Recent paintings by both; through 10/2. P.S. 122, 150 First Ave. (533-4624).

PERRY HOBERMAN—New wall sculptures with texts and three-dimensional photographs; through 10/9. Postmasters, 66 Ave. A (477-5630).

ELINORE HOLLINSHEAD/MARK SEAMON—Large-scale ink and wax drawings/Small-scale paintings from his "Gold Series"; through 10/2. On the Wall, 328 E. 11th St. (460-0963).

GENE KRAIG—Sculptures that combine ceramics, paint, plastic toys, and contain soundtracks composed by the artist; through 10/2. Enigma, 84 E. 7th St. (529-4661).

DAVID MCCORNACK—Bronze sculptures of surrealistic tableaux; through 9/30. Kendall, 152 Forsyth St. (477-6552).

JAMES MILLER—Paintings and works on paper; through 9/30. McCarthy, 229 E. 10th St. (254-1532).

SoHo and TriBeCa

DOUG ANDERSON—Paintings of floral motifs from old master paintings on polka dot fabric from the sixties; through 10/1. Stux, 155 Spring St. (219-0010).

ELLIOTT BAROWITZ/SIDNEY GEIST—Paintings of machines used as weapons in war/New sculpture; 9/14–10/8. Ingber, 415 W. Broadway (226-2591).

BEDRI BAYKAM—Mixed-media works on photographic paper and plywood; through 10/1. Donahue, 560 Broadway (226-1111).

ERWIN BOHATSCH—Abstract paintings in which lozenge, scroll, and ovoid shapes float against broad areas of color; 9/17–10/12. Sharpe, 152 Wooster St. (777-4622).

BRIAN BOIGON/DOUGLAS WALKER—Found images from advertising, cartoons, and other sources printed in photo-emulsion on canvas/Photographs of photographs that the artist has altered by abrasions, chemical burns, and strange mould cultures; 9/17–10/22. 49th Parallel, 420 W. Broadway (925-8349).

EBERHARD BOSSLET—New paintings and sculpture; through 10/8. Gibson, 568 Broadway (925-1197).

ALAN CHARLTON—Six gray paintings, each of which is a grouping of several parts; 9/14–10/8. Klein, 611 Broadway (505-1980).

FREDERICK CHILDS/STEVEN BEYER—Narrative paintings in a series entitled "Trying to Remember"/Figurative bronze sculptures. Through 10/8. Brown, 560 Broadway (219-1060).

Y. J. CHO—Paintings of weathered walls, decayed doors and windows, and delapidated steps and stairways; 9/17–10/8. Harris, 383 W. Broadway (431-3600).

GEORGE DYENS—An installation entitled "Big Bang II," that combines holograms, fiber optics, and a computerized lighting system; through 10/22. Alternative Museum, 17 White St. (966-4444).

CAMILLE ESKELL/JOE GALE—Recent paintings by both; through 9/23. Siegel & Upton, 56 Thomas St. (227-7292).

GARTH EVANS—Abstract, planar sculptures constructed from painted plywood, fiberglass, and resin; through 10/1. Cowles, 420 W. Broadway (925-3500).

HOWARD FINSTER/GREGORY VAN MAANEN—Paintings by both self-taught artists; 9/15–10/15. Cavin-Morris, 100 Hudson St. (226-3768).

DOUGLAS FLORIAN—Recent large-scale paintings that refer to landscape; through 10/8. Condeso/Lawler, 76 Greene St. (219-1283).

GUNTHER FORG—"St. Etienne" photographs; through 10/1. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

EDGAR FRANCESCHI—Abstract paintings to which plaster casts have been affixed; through 10/1. Allen, 560 Broadway (334-9710).

FRAZOWATZ—Abstract paintings that are evocative of land- and seascapes, on 25-foot-long rolls of canvas; through 10/1. Ingbar, 578 Broadway (334-1100).

JACK GOLDSTEIN/SUSAN LEOPOLD—Large-scale paintings in phosphorescent colors that explore notions of the sublime through media-oriented imagery/Small architectural environments housed in wood boxes and viewed through a wide-angle lens. Through 10/1. Weber, 142 Greene St. (966-6115).

TRACY GRAYSON—Recent landscape paintings; 9/15–10/15. Burgin, 270 Lafayette St. (219-8379).

DAVID HACKER—New sculpture and drawings; 9/15–10/8. Plumb, 81 Greene St. (219-2007).

JAN HAFSTROM—Works that refer to violence and decay, made with wood, discarded objects, worn bits of fabric, and layers of paint; through 10/31. Van Eck, 420 W. Broadway (219-0717).

IRWIN—An installation of 100 paintings that have political, religious, and social themes, by this Yugoslavian collaborative group of five painters; 9/17–10/15. Cutler, 164 Mercer St. (219-1577).

MIKE KELLEY—New works, including drawings, banners, and furniture-like objects; through 10/1. Metro Pictures, 150 Greene St. (925-8335).

NIEK KEMPS—Sculptures composed of transparent materials, by a Dutch artist in his first solo New York show; 9/17–10/22. Protetch, 560 Broadway (966-5454).

JANNIS KOUNELLIS—New works and an installation; 9/17–10/15. Boone, 417 W. Broadway (431-1818).

CHARLES MAGISTRO/VALENTIN—Abstract paintings from the past three years/Recent paintings in a series entitled "Windmills"; through 10/1. Ruggiero Henis, 415 W. Broadway (966-3711).

CONCETTA MASON/GINNY RUFFNER—Small-scale glass sculptures that explore the break-up and reconstruction of the vessel form/Glass sculptures of figures and objects fused together in complex relationships. Through 9/25. Heller, 71 Greene St. (966-5948).

MARK MENNIN—Stone tableaux reliefs on steel and wood supports; through 10/5. Munroe, 415 W. Broadway (226-0040).

ALAN MCCOLLUM—Monumental vase-shaped concrete sculptures in a series entitled "Perfect Vehicles"; through 10/4. Alexander, 59 Wooster St. (925-4338).

BRUCE NAUMAN—Two installations from 1970 that incorporate video cameras and monitors, plus a recent mixed-media work made with steel, a monitor, and polyurethane foam; through 10/15. Sperone Westwater, 142 Greene St. (431-3685).

RICHARD ROBLIN—Paintings that refer to this artist's Canadian prairie upbringing and his study of Japanese architecture, reflected in wide expanses of color and linear compositions; through 10/12. Haller, 415 W. Broadway (219-2500).

LUDWIG SANDER—Paintings that have tight rectangular compositions and rich, luminous colors, by this New York School artist who died in 1975; 9/15–10/15. Esman, 70 Greene St. (219-3044).

SANDY SKOGLUND—An installation entitled "A Breeze at Work," through 10/1, at Brandt, 568 Broadway (431-1444); new sculptures of typewriters, scotch tape dispensers, and other office objects, 9/17–10/15, at Lorence-Monk, 568 Broadway (431-3555).

ARLENE SLAVIN/ANSTIS LUNDY—Folding screens on which the artist has painted scenes from nature/Watercolors of fruits, vegetables, and flowers; 9/15–10/8. Perlow, 560 Broadway (941-1220).

CHRISTIAN THEE—Trompe l'oeil paintings and constructions; 9/16–10/15. Szoke, 591 Broadway (219-3510).

BRIGITTE TISCHLER—Recent abstract paintings; through 10/15. Engelhorn, 591 Broadway (966-6882).

ALAN TURNER—Paintings that depict macroscopic views of fragmented body parts; through 10/1. Koury Wingate, 578 Broadway (966-5777).

ELLEN WEINER—Abstract paintings on paper; through 10/13. Pearl, 420 W. Broadway (966-5506).

CLEMENS WEISS—An installation that incorporates painting, sculptural elements, drawing, and collage; through 10/8. Feldman, 31 Mercer St. (941-1536).

ISAIAH ZAGAR—Intensely diaristic works made in collaboration with well-known Latin American folk artists; through 10/16. Grass Roots, 131 Spring St. (431-0144).

Other

MARIANNE EIGENHEER/JOEL FISHER—Abstract drawings/Ten sculptures that are three-dimensional copies of felt fibers; 9/15–10/30. Swiss Institute, 35 W. 67th St. (496-1759).

MARGIA KRAMER/JUAN DOWNEY—A site-specific installation that explores issues of militarism and peace in the 1980s/Drawings and video tapes that explore the cultural diversity of the peoples of Central, North, and South America; through 10/15. Rotunda, The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). 20th-century American and European paintings, drawings, and sculpture by Berthot, Dubuffet, Jeanclos, Nevelson, others; through 9/28.

HIRSCHL & ADLER—851 Madison Ave. (744-6700). Works by Beuys, Polke, Twombly; through 10/1.

KNOEDLER—19 E. 70th St. (794-0550). Drawings by Ferber, Graves, Heizer, Smith; through 10/6.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0541). Works by Carvalho, Ortiz, Pasik; through 10/29.

PRAKAPAS—9 E. 71st St. (737-6066). Works by Graves, Henri, Lipshitz, Moore, Parker, Possi, others; through 9/24.

RALPH—43 E. 78th St. (288-5222). Works by Chamberlain, Hodgkin, Rivers, Smith, Steinberg, Thiebaud, Warhol, Wesselman; through 10/1.

STONE—48 E. 86th St. (988-6870). "New Talent" show; through 9/30.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Arp, Chagall, Leger, Miro, Utrillo, others; through 10/15.

WENDER—3 E. 80th St. (734-3460). Paintings by 20th-century Chinese artists; through 10/8.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). "PaintersSculpturesSculptorsPaintings," with works by gallery artists; through 10/1.

DE NAGY—41 W. 57th St. (421-3780). "Digital Explorations—Emerging Visions in Art," with works by Cuba, Denker, DiPaola, Gardiner, Miller, O'Rourke, Robbin, Schlanger, Search; through 9/29.

DEUTSCH—20 W. 57th St. (765-4722). Works on paper by 20th-century American artists, including Avery, Ault, Bearden, Benton, Burchfield, Demuth, others; through 9/28.

DRUTT—724 Fifth Ave. (974-7700). Works by Pavan, Staffel, Tawney; 9/15–10/22.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Botero, Chia, Chadwick, Moore, Picasso, Stella, others; through 10/10.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

LELONG—20 W. 57th St. (315-0430). Works by Janowich, Judd, Mangold; 9/15–10/15.

LLADRO—43 W. 57th St. (838-9341). Paintings and prints by contemporary Spanish artists; 9/18–10/17.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Realist paintings by Brosen, Freilicher, Magee, Poskas, Utech; through 10/15.

SCHOELKOPF—50 W. 57th St. (765-3540). "Plain Geometry"—a survey of American geometric abstraction from 1930 to 1960; through 10/12.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Dove, Hartley, Jensen, Ryan, Smith, Youngerman, others; through 10/1.

East Village

HELIO—122 St. Marks Place (529-8122). Works by Ackerman, Olin, Weinberg; 9/14–10/2.

SoHo and TriBeCa

BAER—270 Lafayette St. (431-4774). Works by Belcher, Dwyer, Lemieux, Miller, Simpson, Spero, Wasow; through 10/8.

BEITZEL—113 Greene St. (219-2863). "Transcendent," with paintings by Dessi, Diamond, Edmondson, Fink, Heeks, Kapp, Lane; through 10/1.

BERNARDUCCI—560 Broadway (334-0982). "New York Observed: Urban Landscapes in the 1980s," with paintings by Cho, Davis, Hancock, Jacquette, Radford, Wong, others; through 10/1.

BUSTAMANTE—560 Broadway (226-2108). "Aus Berlin," with works by Grunert, Kuerschner, Merz; through 10/1.

COOPER—155 Wooster St. (674-0766). "20th Anniversary Group Exhibition"; through 9/28.

DAVIS—568 Broadway (219-1444). "Unpainted Metal/Wall Sculpture," with works by Amar, Etrog, Hoke, Judd, Kelly, Kounellis, Lee, Milow, Shapiro; through 10/1.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections 42," with new works by 16 emerging artists; through 10/1.

HOFFMAN—429 W. Broadway (966-6676). "Geometric Connections," with works by Buchwald, Deese, Lane, Okulick; 9/10–10/12.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Paintings by Geiser, Heffernan, Hyde, Kepford, Morphesis; through 9/28.

MARCUS—578 Broadway (226-3200). "Camouflage," with works by Finlay, Graham, Samore, Wallace; through 10/1.

MEISEL—141 Prince St. (677-1340). "Strange Ideas," with paintings by Rallé, Sandorfi, Johnson, Ruckle; through 10/1.

M-13—72 Greene St. (925-3007). Expressionist works by Beauchamp, Benca, Crull, Munk; through 10/8.

NEWBURG—580 Broadway (219-1885). Works by Armleder, Boochever, Cemin, Klashorst, Staehle, Westfall, others; 9/14–10/9.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Recent paintings by Bates, E. De Kooning, Diamond, Foss, Freilicher, Greene, Harms, Resnick, Schlesinger, Smith, Weld; 9/14–10/8.

SHAPOLSKY—99 Spring St. (334-9755). "Back to Earth," with works by D'Arrigo, Ghen, Lutz, Townsend, Whisler; 9/15–10/15.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Fine, Martins, Porter, Del Rosario; through 10/15.

STEINBAUM—132 Greene St. (431-4224). "Beyond the Tradition of Quiltmaking," with quilts by Fraas and Slade, Mangat, May; through 10/4.

TOLL—146 Greene St. (431-1788). Sculpture by Ball, Strzelec, Wood; through 10/1.

VIAFORA—568 Broadway (925-4422). Works on paper by Kahn, Lutes, Rawls, Trivieri; through 9/28.

WALLS—137 Greene St. (677-5000). "First Anniversary Exhibition," with works by Craven, DiGiorgio, Gilbert, Hornung, Lau, Mendelsohn, Scotti, Yang; through 10/1.

WOLFF—560 Broadway (431-7833). Works by Andre, Buren, Ericson/Ziegler, Jones, Lum, Opie, Perlman; 9/15–10/8.

Other

BACA DOWNTOWN—111 Willoughby St. (596-2222), Tue.–Sat. 1–6. "Southern Novas, Northern Skies," with works by Araujo, Gonzaga, Katz, Llorens, Porter; through 10/8.

GREY ART GALLERY & STUDY CENTER—33 Washington Place at Washington Square East (998-6780), Tue. and Thu. 10–6:30, Wed. 10–8:30, Fri. 10–5, Sat. 1–5. "Show and Tell: Artists' Illustrated Letters," with illustrated letters by Benton, Brancusi, Gauguin, Homer, Manet, Rossetti, Sargent, others; 9/19–10/29.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "Persuasive Images: Cuban Posters"; through 10/29; works by 11 Lehman College alumni; 9/14–10/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "1962–1988: Contemporary Art from the PaineWebber Collection"; 9/16–11/11.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). James Turrell's "Meeting."

PHOTOGRAPHY

ROBERT BIANCHI—Large-scale photographs of male and female nudes in fantastic settings painted by the photographer; 9/16–11/12. Ledel, 168 Mercer St. (966-7659).

KEN HEYMAN—Photographs of New York and other cities shot "from the hip"; through 10/8. Burden, 20 E. 23rd St. (505-5555).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. 9/16–10/30: "Odyssey: The Art of Photography at National Geographic."

PAT KILGORE—Photographs of New York street life, in black-and-white and color; 9/15–10/8. Camera Club of New York, 853 Broadway (260-7077).

SALLY MANN/ANDREW SAVULICH—Twenty recent images of this photographer's family/Photographs of New York street life. Through 10/12. Pfeifer, 568 Broadway (226-2251).

GEANNA MEROLA—Recent painted photographs of aquariums, gardens, and classical architecture; through

10/8. Lieberman & Saul, 155 Spring St. (431-0747).

ARNOLD NEWMAN—New collages, new photographs, and unseen vintage works, plus portraits of Mondrian, Duchamp, Pollock, Bacon, and others; 9/15–10/8. Janis, 110 W. 57th St. (586-0110).

NICHOLAS NIXON—Portraits of people with AIDS; 9/16–10/22. Zabriskie, 724 Fifth Ave. (307-7430).

NIKON HOUSE—620 Fifth Ave. (586-3907). Annual exhibit of the Advertising Photographers of America (N.Y. Chapter); through 10/1.

RICARDO SALCEDO—Photographs of a black community in Peru; through 10/15. Caribbean Cultural Center, 408 W. 58th St. (307-7420), Tue.–Fri. 11–6, Sat. 1–5, $2 admission.

SEAGRAM—375 Park Ave. (572-7379), Mon.–Fri. 9–5. Photographs of views through windows, by Callahan, Clift, Friedlander, Kertesz, Stieglitz, Strand, others; through 10/31.

TED SPAGNA—Time-lapse photographs of sleeping people and animals; through 9/28. Cooper Union, 7 E. 7th St. (353-4155).

LOUIS STETTNER—Photographs taken on the streets of Europe, the United States, and Mexico between 1947–1972; 9/14–10/22. Photofind, 138 Spring St. (334-0010).

URDANG—23 E. 74th St. (288-7004). Photographs by Engberg, Mannor, Okun, Ophir, Riedener, Turner; through 10/1.

WEEGEE—Photographs from the forties and fifties; 9/14–10/8. Solomon, 724 Fifth Ave. (757-7777).

DON WORTH—Color photographs of plants and landscapes; through 10/15. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 9/15–17 at 8: Suzan-Lori Parks's "Imperceptible Mutabilities in the Third Kingdom." $8.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 9/14, 16–18, 21–25, Wed.–Sat. at 8, Sun. at 3: Paul Zaloom's "The House of Horror." $12.

P.S. 122—150 First Ave. (477-5288). Through 9/25, Fri. at 8, Sat. at 8 and 10: Jim Neu's "An Evening With Jesse James." $8. 9/16, 17 at 11: Holly Hughes reading, "A World Without End." $5.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.–Sat. at 7, Sun. at 2: "Tony n' Tina's Wedding." $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). 9/15–10/28: "Young Americans '88." 9/15–10/28: "Ceramics from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 1/1/89: "From the Land of Dragons."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/15: "The Afghan Folio: Photographs by Luke Powell."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 9/19: "French Painting From the Brooklyn Museum and Hillman Collections." Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." 9/15–11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

CHINA HOUSE GALLERY—125 E. 65th St. (744-8181). Mon.–Sat. 10 a.m.–5. 9/17–11/12: "Stories from China's Past: Han Dynasty Pictorial Tomb Reliefs and Archeological Objects from Sichuan Province."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 9/25: "Annual Reports." Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s." Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House."

DIA ART FOUNDATION—77 Wooster St. (431-9232), Wed.–Sat. noon–6. 9/14–10/8: An installation by Group Material entitled "Education."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 10/23: "Hans Hinterreiter."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 10/12: "The Jewish Museum Collects: A Five Year Review."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscotrecase: Wall Paintings from Ancient Rome- . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 9/25: "José Campeche and His Time." Through 10/2: "Descent Into Limbo by Andrea Mantegna." Through 10/30: "Marks of Achievement: Four Centuries of American Presentation Silver." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." 9/15–1/8/89: "Boccioni: A Retrospective." **The Cloisters,** Fort Tryon Park (923-3700). Tue. –Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection. Through 10/30: "Music and Music-Making in the Middle Ages and Renaissance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 10/11: "Projects: Nachume Miller." Though 11/1: "Drawings by Philip Guston."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 11/27: "Drawings by Philip Guston." 9/15–11/27: "Nicholas Nixon: Photographs 1977–1988."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/25: "Dutch and Flemish Paintings from Private New York Collections." 9/20–10/9: "Geoffrey Beene: The First Twenty-Five Years."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. 9/16–11/20: "Girls Night Out (Femininity as Masquerade." 9/16–11/20: "Impresario Malcolm McLaren and the British New Wave." 9/16–11/20: "Installation by *Félix González-Torres.*"

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 10/30: "Arnold Newman: Five Decades."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin." 9/19–1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 10/9: "Recent Paintings and Drawings by Joanne Freeman." Through 11/5: "Three Installations by Francesc Torres."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 10/2: "The Architecture of Frank Gehry." Through 10/23: "Robert Mapplethorpe." 9/15–11/27: "Guy Pène du Bois." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 9/23: "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art." Through 9/9/89: "Sculpture Since the Sixties." 9/8–11/2: "Japanese Photography in America, 1920–1940." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 9/23: "Modes of Address: Language in Art Since 1960."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/19 at 10 a.m. and 2: "Jewelry." On view from 9/15. 9/20 at 10 a.m. and 2: "Coins." On view from 9/16. **Christie's East**—219 E. 67th St. (606-0400). 9/15 at 10 a.m.: "European and American Paintings." On view from 9/10.

DOYLE—175 E. 87th St. (427-2730). 9/14 at 10 a.m.: "Belle Epoque Including Fine 19th-Century Furniture, Painting, and Decorations, Art Nouveau, and Art Deco." On view from 9/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/16 at 10:15 a.m. and 2, 9/17 at 10:15 a.m. and 2: "Property from the Estate of James R. Herbert Boone, Sold for the Benefit of the Johns Hopkins University." On view from 9/10. 9/20 at 10:15 a.m. and 2: "Arcade Auction of Furniture and Decorations." On view from 9/16.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 14

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Isaac Stern. Gala opening-night program: Overture to Schubert's *Rosamunde;* Beethoven's Violin Concerto; excerpts from Wagner's *Gotterdamerung.* Avery Fisher Hall at 7:30. $125–$500; some tickets include dinner-dance and/or reception (580-8700).

NEIL RUTMAN, pianist, with Tony Randall narrator. Works of Mozart, Albert Glinsky (N.Y. premiere), Schubert, Poulenc, Ravel. Alice Tully Hall at 8. $15.

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Sold out.

ORY SHIHOR/YU-CHIA HU/JEANNIE YU, pianists. Joint recital by the winners of the 1988 Gina Bachauer International Piano Scholarship Competition. Paul Recital Hall, Juilliard School, 144 W. 66th St. (874-7515), at 9. Robert Sherman, host (broadcast, WQXR). Free.

WILLIAM HOOKER, composer-pianist-poet, with his trio, Stamina. Music for horns and drums. Opening of The Hearings series, at P.S. 122, 150 First Ave. and 9th St. (477-5288), at 9. $8.

GILA DUCAT-LIPTON, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

SAMMY CARR AND THE MOONLIGHTERS—Jazz/be-bop. Battery Park City Esplanade, "Upper Room" Sculpture, Albany St., at 12:30. Free. Rain date, Thur.

Thursday, September 15

JUNGES ENSEMBLE BERLIN—The Youth Symphony Orchestra and Chorus of Berlin in a benefit concert for the Children's Immunology Research Fund, to help children with AIDS. Symphony Space at 8. $15, $25.

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Sold out.

BRUCE HORNSBY & THE RANGE, with Martha Etheridge. Beacon Theater, Broadway and 74th St. (496-7070), at 9. $20.

DAVE GOLDMAN JAZZ TRIO—The Market at Citicorp Center, Lexington Ave. at 53rd St., at noon. Free.

VINEYARD MUSICKE—Soprano Cheryl Bensman Rowe, Baroque-oboist Sarah Davol, Baroque-violinist Jorie Garrigue, Baroque-cellist Lisa Terry, harpsichordist Dongsok Shin. Music of Handel and Tessarini. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CELEBRANTS OF THE RUSSIAN SOUL—Actress Jane Kimbrough, as Natalia Goncharova, and pianist Masanobu Ikemiya. Music of Tchaikovsky, Rachmaninoff, Scriabin, Prokofiev. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 7:30. Free.

BARGEMUSIC—Violinists Theodore Arm, Ik-Hwan Bae; violists Paul Coletti, Paul Neubauer; cellist Ronald Thomas. Mozart's String Quartet in E flat, K. 614; Dvorak's String Quintet in E flat, Op. 97. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, September 16

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Webern's *Six Pieces for Orchestra;* Schoenberg's Chamber Symphony No. 1, Op. 9; Schubert's Symphony No. 9. Avery Fisher Hall at 8. $7.50–$40.

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Sold out.

BRUCE HORNSBY & THE RANGE, with Martha Etheridge. Beacon Theater, Broadway and 74th St. (496-7070), at 9. $20.

MARCO RIZO, pianist-composer. Music by composers of the Americas, Argentina, Brazil, Colombia, Peru, Venezuela, Mexico, and the U.S. CAMI Hall, 165 W. 57th St. (989-7817), at 8. $12.

DAVID BENOIT, keyboardist. JazzPort at South Street Seaport, 210 Front St. (608-7889), at 8 and 10. $20.

ACADEMY OF ANCIENT MUSIC CHAMBER ENSEMBLE (N.Y. debut)—Schubert's Octet; Mozart's Clarinet Quintet. Kathryn Bache Miller Theater, Columbia University, Broadway and 116th St., at 8. $12.

BARLEY BREE TROUPE—Irish band. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

SLAVIC NIGHT—"Songs and Dances of the Indo-European Countries." Manhattan Savings Bank, 770 Broadway at 9th St., at 8. Free.

MATTHEW PARIS AND FRIENDS—Music and poetry. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

MAKING WAVES—Performances aboard the Staten Island Ferry, departing from Manhattan at 5:45 and 6:45, from St. George, S.I., at 6:15 and 7:30; 25 cents (from Manhattan only). Tonight: the Paul Vann Blues Band; Southern Exposure, with jazz and South American folk music; performance artists Hank Smith and Serge Gubelman, with tap and pantomime. Information: 809-4444, 718-447-4485.

ALLA PUGACHOVA, pop singer from the USSR, with a group. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $20–$50.

Saturday, September 17

PIANORAMA—First of four concerts of American music for the keyboard, with 20-plus American pianists performing over the weekend. Tonight at 8:30: Ursula Oppens, Alan Feinberg, Bennett Lerner, Joshua Rifkin, Yvar Mikhashoff perform music by Carter, Beach, Gottschalk, Ives, Joplin, Thomson, Ornstein, Rudhyar, Antheil, Grainger, Riegger. Merkin Concert Hall at 8:30. $12 (or $32 for tonight's as well as all of tomorrow's concerts).

NEW YORK PHILHARMONC—See 9/16.

THE PERSUASIONS—"In Search of the Perfect Echo": a cappella blues and gospel-jazz music by the five-member group. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10, $15.

FOU T'SONG, pianist. Music by Debussy and Chopin. Alice Tully Hall at 8. $15, $25.

DAVID BENOIT—See 9/16.

CECILIA DE QUEROL, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ELIZABETH HODES, vocalist. Lincoln Center Library at 2:30. Free.

ALAN GREENFIELD—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JOHNNY CRONIN/MAUREEN GLYNN—Music for fiddle, button accordion, piano. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

MAKING WAVES—See 9/16. Today, on ferries departing Manhattan at 2 and 3, S.I. at 2:30 and 3:30. Today's performers: Georg Osterman and Company, with Osterman and Tom Judson as "Hans und Hans," Bavarian song-and-dance men; Moonfire, with Afro-Caribbean music.

FOREST HILLS JAZZ FESTIVAL—At 4, pre-concert concert: Noel Pointer, Lonnie Liston Smith, Jon Hendricks & Co., Roseanna Vitro. At 6: Stan Getz, Grover Washington Jr., Chuck Mangione, Gato Barbieri, Freddie Hubbard, Angela Bofill. Forest Hills Stadium, 1 Tennis Place, Queens (718-261-0822). $22.50–$30.

ALLA PUGACHOVA, pop singer from the USSR, with a group. Queens College Colden Center. LIE and Kissena Blvd., Flushing (718-793-8080), at 8. $20–$50.

SEUFFERT BAND, George F. Seuffert conductor. Performing at the Queens County Agricultural Fair, Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-347-3276), at 3. Free. Admission to the fair itself: adults $3, children $1. See Other Events, page 109.

QUEENS ETHNIC MUSIC AND DANCE FESTIVAL—See Other Events, page 109.

Sunday, September 18

LUCIANO PAVAROTTI, tenor, with pianist James Levine. Arias and art songs by Mozart, Bellini, Respighi, Flotow, Verdi, others. Benefit for the Metropolitan Opera. At the Opera House at 6, simulcast beginning at 6:30 on Ch. 13 and WQXR. $15–$150.

PIANORAMA—See 9/17. Three concerts today. **At 1:** pianists Anthony de Mare, Randall Hodgkinson, Leo Smit perform music of Griffes, Feldman, Harrison, Copland, and Bernstein (including a premiere), honoring his 70th birthday; John Van Buskirk plays works of Beach, stride pianist Judy Carmichael performs Fats Waller. **At 4:30:** Rebecca La Brecque plays Sessions and James Lovendusky (world premiere); Tommy Flanagan plays Ellington and others; Barry Harris plays Monk, Parker, and Powell; Margaret Leng Tan, on a prepared piano, performs Crumb, Cowell, Cage; Nurit Tilles and Edmund Niemann play Steve Reich's music, and David Tudor performs Cage. **At 8:** Anthony Davis, Christopher O'Riley, Geri Allen, Aleck Karis, Leon Bates play original and improvisational music, also Adams, Rzewski, Allen Anderson, MacDowell, and Gottschalk (a four-piano

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piece). There will also be film clips of jazz stars, and historic piano rolls. At Merkin Concert Hall; $12 each portion of the day.

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Sold out.

SOLID BRASS—Ten-piece ensemble. Arrangements for brass by group members. Music of Vaughan Williams, Bizet, Wagner, Gabrieli, Clarke, N.Y. premieres by Carl Della Peruti and David Sampson. Alice Tully Hall at 3. $10–$20.

MANNIE BANKS, pianist-composer. Music of Porter, Gershwin, Rodgers, others. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

MUSICA MIXTA—Double quartet from Sweden. Church of Sweden, 5 E. 48th St. (832-8443), at 6. Free.

THE FLIRTATIONS—A cappella vocal group, with doo-wop, jazz, rock, standards, and original material. Actors Playhouse, 100 Seventh Ave. So. at Sheridan Square (691-6226), at 9. $10.

LAKAMBINI ZAGUIRRE-RAMOS/MARIA GRACIA ZAGUIRRE-RAMOS—Music for piano and flute. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MAKING WAVES—See 9/16. Today, departing Manhattan at 2 and 3, from S.I. at 2:30 and 3:30. Today's performances: sacred dances of India; the Mumm Company, with a new collaborative work for electronic music and dancers, music by Gary Bartels, choreography by Leslie Mumm.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

BARGEMUSIC—See 9/15. Today at 4.

LEHMAN COLLEGE CHAMBER PLAYERS—Piano trios by Beethoven, Saint-Saens, Brahms. Campus theater, Bedford Park Blvd. West, Bronx, at 3. Free.

MUSICRUISE—Donovan and Roger McGuinn appear in a WNEW "mixed-bag" afternoon cruise, on the Hudson River Dayliner, Pier 81, 41st St. and Twelfth Ave. (496-7070—Beacon Theater box office). Boarding at noon, sail 1–4. $20.

Monday, September 19

NEW YORK PHILHARMONIC—See 9/16.

PHILIP GLASS/MAX ROACH/HENRY THREADGILL SEXTETT—Showcase performance previewing a 21-concert tour of the third New York State New Music Network, beginning 9/24. Whitney Music at Equitable Center, 787 Seventh Ave., between 51st and 52nd Sts., at 7:30. Free (broadcast, WNYC-FM).

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Sold out.

ROBERT EEN/RUTH FUGLISTALLER—Their performance piece *Baltic Avenue,* "an eclectic study of nightclub entertainment," with guest appearances. Opening of Economy Tires Music Hall New Song Series 1988. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

JOSE MANUEL AZCUE, organist. Music of Cabanilles, Bach, Gorriti, Usandizaga, Guridi. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY**, guitarist. Music of Schubert, Beethoven, Satie, Granados, Shaughnessy, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ELIZABETH HODES, singer-actress. "A Woman's World," song and literature. Donnell Library Center, 20 W. 53rd St., at 6. Free.

Tuesday, September 20

THE GRATEFUL DEAD—Madison Square Garden at 7:30. Sold out.

ROBERT EEN/RUTH FUGLISTALLER—Their performance piece *Baltic Avenue,* "an eclectic study of nightclub entertainment," with guest appearances. Opening of Economy Tires Music Hall New Song Series 1988. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

ELYANE LAUSSADE, pianist. Music of Beethoven, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSICAL THEATRE—National Music Theatre Network. Donnell Library Center, 20 W. 53rd St., at 6. Free.

THE HI-TOPS—Jazz. The Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets: $10–$44. Note: Supertitles accompany all performances not in English. 9/14 at 8: Puccini's *Madama Butterfly,* Bergeson conducting; Young Mi Kim (debut), Rose, Algieri, Parcher, Billings. 9/15 at 8: Verdi's *Rigoletto,* Boncompagni conducting; Esham, Marsee, Ellis, Leech, Doss. 9/16 at 8: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Marsee, White, Cousins, McKee. 9/17 at 2: Donizetti's *Lucia di Lammermoor,* Bergeson conducting; Woods, Sylvester, Stone, Dworchak. 9/17 at 8: world premiere of Jay Reise's *Rasputin* (in English, with supertitles), Keene conducting; Cusack, Cheek, Garrison, Price; Frank Corsaro director, sets and costumes by Franco Colavecchia, lighting by Ken Tabachnick. 9/18 at 1: Mozart's *Die Zauberflote,* Comissiona conducting; Hynes, Sublett, McBride, Kelly, Opalach, Curtis, Fracker. 9/18 at 7: Verdi's *La Traviata,* Morgan conducting; Ginsberg, O'Mara, Ron Peo (debut).

Other

LO SCHIAVO (*The Slave*), by Antonio Carlos Gomes. Amato Opera, at Marymount Manhattan Theater, 221 E. 71st St. (228-8200). 9/17 at 7:30; 9/18 at 2:30. $25.

LIGHT OPERA OF MANHATTAN—Through 9/18: *The Red Mill,* by Victor Herbert. Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

LA GENERALA ALEGRE (*The General's Merry Wife*)—New production of the zarzuela by Vives, with libretto by Perrin and Palacios. Repertorio Espanol, at Gramercy Arts, 138 E. 27th St. (889-2850). 9/18 at 3. $16.

DANCE

Jose Greco Company

JOYCE THEATER—9/20–10/2. Tickets, $20. "The Next Generation"; 15 dancers, singers, and musicians, with Jose Greco, Carmela Greco, Jose Greco II, Lola Greco. Works by Felipe Sanchez, Lola Greco, Nana Lorca, Goya Montero. 9/20 at 7:30; Wed., Thur., Fri. and 9/27 at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Other

BALLET FOLKLORICO MEXICANO OF NEW YORK/GROUPO FOLKLORICO DE ALMA SOLANA—Mexican folk dance and music. Town Hall. 9/15 at 8. $8–$15.

BETSY HULTON & DANCERS—Premiere of *Found Wanting;* also recent works. P.S. 122, 150 First Ave. at 9th St. (477-5288). 9/16, 17, 18 at 9. $8.

CHINESE DANCE ENSEMBLE—"An Afternoon of Chinese Dance"; the New York company, with guest artists from mainland China. Traditional ribbon, fan, and sword dances, along with representative dances of some of China's minority nationalities. Henry Street Settlement Louis Abrons Arts for Living Center, 466 Grand St. (964-7903). 9/17 at 2 and 7:30; 9/18 at 2. $9; in advance, $7.

LOST—A work that uses shadow screens to tell the story of Virginia Dare, the first English child born in America; by Synergic Theater's David Manning and Suzanne White Manning. Also *Old Stones,* "movement theater drawn from Catalan Romanesque Art imagery." Schimmel Center, Pace U., Spruce St. near the Civic Center (799-5562). 9/15, 16, 17 at 8. $10.

SEMAPHORE DANCETHEATRE—Janice Margolis's *All Flesh Is Grass: A Diachronic Voyage,* a dance-theater work. Merce Cunningham Studio, 55 Bethune St. (924-0077). 9/16 at 9; 9/17, 18 at 8; $8.

THE YARD—Works created by artists in residence on Martha's Vineyard. 9/15 at 7:30; 9/18 at 3: David Dorfman, Judith Garay, Jeff McMahon, Danial Shapiro/Joanie Smith. 9/16, 17 at 8: Holly Fairbank, Lorn MacDougal, Jennifer Sargent, Gus Solomons Jr., Shapiro/Smith. 9/18 at 8: Dorfman, Garay, McMahon, Nanon, Sargent, Shapiro/Smith. Nikolais/Louis ChoreoSpace, 38 E. 19th St. (206-7885). $10.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

MOSCOW CIRCUS—9/14–10/9. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). The Moscow Circus's first visit to America since 1978, with many special acts and performers never before seen here among the bears, aerialists, clowns, acrobats, tigers—not all performing at the same time! Tickets, $17.50–$22.50. Performances: 9/14, 20, 22, 23, 27, 29, 30, 10/4, 6, 7, at 8; 9/15, 16, 21, 28, 10/5, at 2:30 and 8; 9/17, 18, 24, 25, 10/1, 2, 8, 9, at 11 a.m., 2:30, 7:30; no performances Mon.

THE FAIR SEASON has taken over the whole town, with at least one BIG one in each of the five boroughs. Judging from a current rush of phone and mail inquiries, the annual **Feast of San Gennaro** in Little Italy is a top favorite. The dates this year: 9/15–9/25, with Mulberry St. as usual the focal point. Just to be different, we're not going into details of the food vendors' and restaurants' specialties—you know them all by now. The official opening will be at 6 on 9/15 with the San Gennaro Band and other entertainers out in force; the band will serenade strollers every day during the Feast, and 9/18 at 2, there'll be more bands and marchers in a colorful parade. San Gennaro's Feast Day is 9/19, and a Mass will be celebrated at Most Precious Blood Church, honoring Naples' patron saint. Nights are the busiest times to visit—you have to love crowds, and you may have trouble getting near the sausages and cannoli—but that's when you may have the most fun, too . . . "Books Are for Traveling" is the theme of **New York Is Book Country,** 9/18, 11–5, on Fifth Ave. between 48th and 57th Sts., and a few side streets. Small-press and large publishing houses, booksellers and writers (from A. Book Company to Zebra Books), take to the streets amid booths with books for sale and browsing among, along with book-related games, entertainment, demonstrations, and raffles. There'll be antique travel diaries, displays from foreign countries, and exhibits by travel-guide publishers such as Frommer and Michelin. Maurice Sendak's official poster costs $5, to benefit the Children's Services Division of the New York Public Library. The Donnell Library, 20 W. 53rd St., will be open from 1, and that block will be Kid Row for the day; 52nd St. east and west of Fifth will be Antiquarian Row. An entertainment stage at 53rd St. will offer all-day programming, and the Atlas Statue on Fifth between 50th and 51st Sts. will be the scene of storytelling, from noon . . . Also on 9/18, the **Third Avenue Festival** stretches from 68th to 96th St., 11 a.m.–7, with profits going to neighborhood projects and charitable groups in Yorkville. Sponsored by *Our Town,* the New York *Post,* and the Community Festival Corporation, the fair will feature six entertainment stages for the likes of The Ink Spots, the N.Y.C. High School Marching Band, the American Double Dutch Rope Jumpers, and lots of all kinds of music, and somewhere along the route you'll find the Green Chimneys Children's Live Animal Farm. Food and collectibles, too, at close to 1,000 vendors' booths. Rain date is 9/25 . . . Another annual fete, the **Columbus Avenue Festival** of the West Side Chamber of Commerce, will come to life again 9/18, 11 a.m.–6, between 66th and 86th Sts.: antiques and crafts, food and collectibles, from vendors as well as local shops, and a celebrity corner hosted by the *Daily News,* at 77th St. The New York Pops and its ebullient leader, Skitch Henderson will hold forth on the stage between 80th and 81st. You can watch exhibitions of basketball free-throwing, double-dutch jumping, and gymnastics in I.S. 44's schoolyard, 76th–77th Sts. . . . In a slightly smaller enclave, the **Washington Square Park Arts, Crafts, and Antiques Fair,** 9/17, 11–8, features the works of more than 300 artists and dealers from the East Coast, demonstrations of crafts by several artisans, exhibits and displays, as well as an international food fair with specialties of over 18 countries. Proceeds will help to refurbish the historic Village park, at the foot of Fifth Ave. south of 8th St. (rain date, 9/18). And, this being the final weekend for the **Washington Square Outdoor Art Exhibit** around and south of the Square, it will be an especially bustling neighborhood.

FAIRS AND FESTIVALS IN THE BOROUGHS come in all guises this week, and, to squeeze them all in, our reminders must be brief. In Brooklyn: **Flatbush the 13th Frolic,** 9/18, rain or shine, on Cortelyou Rd. from Coney Island Ave. to E. 17th St.—a "spooky" theme, beginning at 10:45 a.m. with a Frolic Footrace that winds around the Prospect Park Lake, and a costume parade at noon, then lots of entertainment, left-handed games, palm-reading, and much ethnic food. . . Two big ones in Queens: The **Queens Ethnic Music and Dance Festival,** 9/17, noon to midnight, both indoors and out, at Bohemian Hall and Park, 29-19 24th Ave., Astoria (212-691-9510)—a celebration of our immigrant communities, with concerts, dance workshops, a Greek-style lamb roast (all day), many ethnic foods, music from all over, homemade Greek foods, and music for dancing in the evening; admission, $4 all day, seniors $2, dance workshops $1 additional . . . The **Queens County Agricultural Fair,** at the Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-347-3276), 9/17, 18, from 11 a.m. each day—competitions in produce, baked goods, home skills, livestock, arts, and crafts; craft demonstrations, music, Caroline's Performing Chickens; exhibitions, square dancing, Queens history on tap, pie-eating and corn-husking contests; $3, children 6–12 $1 . . . And a pair in Staten Island: **L'Chaim, a Festival of Jewish Arts,** 9/18, 11–6, at Snug Harbor, 1000 Richmond Terrace (718-448-2500)—entertainment by Lainie Kazan, the Parparim Ensemble, Shema Yisrael Orchestra with traditional music, many others, on five stages; family fun with Lady Aberlin of *Mr. Rogers' Neighborhood,* Paula of the Magic Garden, others; kosher food to buy; a photography show, "A Vanished World," by Roman Vishniac; $10, in advance $8, children under 12 $2 . . . At Clay Pit Ponds State Park Preserve (718-967-1976), Charleston, the annual **Harvest Festival**—9/17 noon–4, discussions of beekeeping, sun-viewing via a special telescope, tips on harvesting and storing produce, herb-gardening, cider-making, et al; 9/18 (rain date for the festival), nature walks at 11 a.m. and 1; free . . . In the Bronx: **Shalom Pelham Parkway,** festival by the Jewish Community Council of Pelham Parkway, 9/18, outdoors at Comras Mall in Bronx Park, adjacent to the Bronx Zoo; music, clowns, jugglers, kosher foods, Judaica to buy; free.

CALENDAR NOTES—A free seminar aimed at potential volunteers (needed in *so* many places in this city), **Beyond Licking Envelopes: Volunteer Options,** 9/15 at the New School, 66 W. 12th St., offers a chance to hear about where one can be of real help. There'll be speakers from many organizations to talk and answer questions about either hands-on or behind-the-scenes openings. Date is 9/15, 6–8 p.m. . . . "On Mothers and Madmen: *Rasputin*" opens the "affairs of the heart" four-lecture series of the **New York City Opera Guild,** 9/19 backstage at the New York State Theater. Jay Reise, composer of the new opera *Rasputin,* will be the speaker; $9 for each (870-5640); next up, 9/26: chorus master Joseph Colaneri and cast members talk about *The Ballad of Baby Doe* . . . There'll be a **Y Fitness Fair** 9/16, 10–6:30, at Vanderbilt YMCA, 224 E. 47th St. (755-2410). Free screenings, educational material, discussion.

TOURS

ASIAN NEXUS: FLUSHING—First tour of the season by the Museum of the City of New York (534-1672): 9/18 shortly before 11 a.m., meet on N.W. corner of Main St. and Roosevelt Ave., Flushing. The tour focuses on recent and present influences by the arriving Chinese, Japanese, Korean, and Indian residents; also architecture and history; leaders are Kyeyoung Park and Madhulika Shankar $10. A lunch break is extra.

NEW YORK WALK-ABOUT—9/18 at 11 a.m. or 2 p.m., meet on N,W. corner of Whitehall and Water Sts., for "Upper New York Bay, Islands by the Sea," a look at the harbor. 9/18 at 2, meet on S.W. corner of Remsen and Court Sts., Brooklyn, for "Brooklyn Heights, Forgotten by Time." $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

NYC MODEL TENEMENTS HISTORIC DISTRICT—9/17 at 1, a one-hour tour of the City & Suburban Homes Company's York Avenue Estate and the Shively Sanitary Tenements Historic District, led by architectural historian Andrew Dolkart and sponsored by groups who are hoping to give the East Side waterfront neighborhood Landmark status and preserve its flavor. Meet at CUNY, 535 E. 80th St. (744-3958). $5.

THE SACRED AND THE PROFANE—A two-part tour 9/17, with the Friends of the Parks. Take PATH or the train at Penn Station to Newark's Penn Station and meet Charles Cummings at noon at the information booth. Then ride the subway to Branch Brook Park and Sacred Heart Cathedral (wear sturdy shoes); also to the Passaic River and Harrison, with its industrial areas. Contribution fee $1, plus train fare (473-6283); take a picnic lunch.

AN ARCHAEOLOGY WALK IN RIVERDALE PARK—9/17, 24, 10/1 at 1, with Wave Hill (549-3200). Featured will be a visit to an excavation in progress, and talk with the volunteer crew and archaeologists. $2. Meet in the parking lot.

ADVENTURE ON A SHOESTRING—9/18 at 3, a walk in the Union Square area, rapidly being "gentrified" by builders and neighborhood planners. Call for meeting place (265-2663). $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 9/18, 11 a.m.–12:30 p.m., a tour of the Jacob K. Javits Convention Center that includes an overview of the trade-show industry and the planning and development of the building from site selection and architecture to its impact on the city. $10.

PEDDLER'S PACK WALKING TOUR—Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., public baths, a yeshiva, other sites. Sun. through Oct. at 1; $12, children $6 (431-0233).

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. 9/15 at 6 p.m.: **Hollywood on the Hudson,** a new tour of famous movie locations in Greenwich Village; meet at Sunset Strip, 113 Horatio at West St. and join Hollywood stars for a cocktail hour (buy your own); benefits the AIDS Resource Center; $20. **All the following, $10**— 9/17, 24 at 6: **The Famous on Fifth**; meet in the lobby of Trader Vic's in the Plaza Hotel for an evening stroll among the movers of New York society and stardom; see the homes of Donald Trump, Lily Tomlin, Anthony Quinn and others . . . 9/17, 24 at 6: **Ye Olde Tavern Tour**; meet in front of the Public Theater, 425 Lafayette St., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks . . . Sat., 9/17, 24 at 2 and Sun., 9/18, 25 at 2: **Famous Murder Sites**; meet at 2 Columbus Circle, New York Convention and Visitors Bureau . . . 9/17, 24 at 2: **New York's Beverly Hills East,** a tour past some city celebrities' homes; meet at St. Bartholomew's Church, Park Ave. at 50th St.

FULTON FISH MARKET TOUR—Sponsored by the South

Street Seaport Museum first and third Thur. of each month through Oct. 9/15, 6 a.m.–7:30 a.m.: Enjoy a Manhattan clam chowder breakfast and tour the largest wholesale fish market in the country; tour begins at 171 John Street, between South and Front Sts. $15. Reserve (669-9416).

CENTRAL PARK—9/18 at 2, meet at Fifth Ave. and 105th St. for a historical visit to Conservatory Garden and its flora. Free.

BROOKLYN HISTORICAL SOCIETY—9/17 at 11 a.m., a walk in Brooklyn Heights, with "self-taught architectural historian" Joseph Zito. Meet at the Society, 128 Pierrepont St. at Clinton St. (718-624-0890). $5.

BROOKLYN BIRD CLUB—9/17 at 8:30 a.m, meet at Grand Army Plaza entrance to Prospect Park for a fall-migration bird watch in the Midwood, Pagoda Pond, and Butterfly Meadow. Free.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 9/17, Forest Park, Queens. 9/18, Prospect Park, Brooklyn.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 9/17 at 10:30 a.m., a woodland botanical safariwith Joe Spano, a look at fungi, wildflowers, trees, other vegetation; $2. A Woodlands walk every Sun. at 1; $2. Guided walks, with a different theme each Sat. at 10:30 a.m.; $2 . . . **Clay Pit Ponds State Park Preserve:** see "Fairs in the Boroughs" above.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 9/17 at 1, meet at Maine Monument, 59th St. and C.P.W., Columbus Circle entrance to the park, for a walk up to Lincoln Center, taking in John Jay College, hospitals, Fordham, other highlights; $1 (877-9623, nights before 10). 9/18 at 2, meet under the Memorial Arch, Grand Army Plaza, Brooklyn, for a close look at the arch, then a walk in Park Slope; $1 (718-788-1245, nights before 9:30).

SPORTS

BASEBALL—Yankees, Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 9/19, 20, 21 at 7:30: vs. Baltimore. $7.50–$11 . . . **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 9/14 at 7:35: vs. Chicago; 9/15 at 1:35: vs. Chicago; 9/16 at 7:35: vs. Montreal; 9/17 at 1:20: vs. Montreal; 9/18 at 1:35: vs. Montreal; 9/20, 21, 22 at 7:35: vs. Philadelphia. $6–$11.

FOOTBALL— Jets, Giants Stadium, E. Rutherford, New Jersey (212-421-6600). 9/18 at 1: vs. Houston. $20.

STEPS—Wall Street Run, 9/14 at 6:30 p.m. Runners of all ages and paces are invited to participate in this 3.2-mile race through the financial district of Manhattan, which begins at Broad St., between Beaver and Water Sts., and ends at the World Trade Center. Benefits the American Heart and Lung Association and the United Way (661-5335). $15 . . . **Raisin Bran Women's Half Marathon**, 9/18 at 10 a.m. Women of all ages are invited to run this 13.1-mile race, which begins at E. 69th St. in Central Park, East Drive, and ends at W. 67th St. on Park Drive. NYRRC, 860-4455. $6–$15 . . . **Family Run,** 9/18 at 10:10 a.m. Families can compete in this 3.1-mile run, which begins at W. 72nd St. in Central Park, and ends at W. 67th St., on Park Drive. NYRRC, 860-4455. $8–$12 . . . **Pee Wee Run,** 9/18 at 9:30 a.m. Children, ages 2–6, can participate in the 100, 200, or 300-yard runs, which begin and end at 72nd St. in Central Park. NYRRC, 860-4455. $3 . . . **Run 'n Ride,** 9/17 at 10 a.m. A team of two take turns riding a bicycle, then racing on foot, until they reach the finish line for a total of 25 miles. The Nethermead on Prospect Park's Central Drive, Prospect Park, Brooklyn. No one under 16 is permitted to race. NYRRC, 212-860-4455. $50 per team.

BRONX TRIATHLON—9/18 at 8 a.m. City athletes will be competing in a 3/4-mile swim at Orchard Beach, a 19.2-mile bicycle race on the northbound lane of the Hutchinson River Pkwy., and run a 3-mile cross country race on the roads of Pelham Bay Park, completing the triathlon at Orchard Beach. Proceeds will go to the Fire Dept. of the New York Burn Center, Fire Dept.'s Widows and Children's Fund, and the New York Police Dept. Widows and Children's Fund. For further information, 822-4443.

HOCKEY—Islanders, Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). Pre-season: 9/17 at 7:05: vs. Phildelphia Flyers; 9/20 at 8:05: Montreal Canadiens. $10–$28.

PADDLEBALL CLASSIC FINALS—9/17, 9/18 at 8:30 a.m. Men and women's singles and doubles will seek to dethrone last year's winners. Macomb's Dam Park, 161st St. and River Ave., Bronx.

HORSE RACING—Belmont Fall Meeting through 10/17 (718-641-4700). Daily except Tue.; post time at 1. $2.50, Grandstand; $5, Clubhouse. Featured: 9/17, Woodward Hdcp.; 9/17, Fall Highweight Hdcp., 9/17, Flower Bowl Hdcp.; 9/18, Astarita; 9/18, Futurity.

CHILDREN

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 9/17: Mystery; 9/24: Western. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

CINDERELLA WORE COMBAT BOOTS—A children's comedy that takes a different look at the "Ella" family. Fri. at 5; Sat. at 1; Sun. at 1, through 9/18. Westside Arts Theatre, 407 W. 43rd St. (541-8394). $7.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

FUNZAPOPPIN MAGIC SHOW—Michael Taubenslag Productions. 9/18 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50, reserve.

BOOKS OF WONDER—A Michael Sporn exhibit featuring his animated version of William Steig's *Abel's Island.* 9/15–9/28. Books of Wonder, 132 Seventh Ave. (989-3270), at 18th St. Free.

13TH STREET REPERTORY COMPANY—Every weekend: *The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4.

THE WIZARD OF OZ—The Frank Baum classic set to an original country-and-western musical score. Every Sun. at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

PINOCCHIO—A musical version of the classic story that stresses parent-child relationships. 9/17, 18, 24, 25 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). $5 (reserve).

THE SECRET OF THE CARDBOARD ROCKET—Two children build a cardboard rocket, then take off for a tour of the planets. 9/17 at noon. American Museum Hayden Planetarium, Central Park West at 81st. St. (769-5900). Adults, $3.75; children, $2.

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). Wed. 9/14, 21, 1:30–2:30; Fri. 9/16, 23, 1:15–2:15; Sat. 9/17, 24, 10 a.m.–11 a.m.; Mon. 9/19, 26, 10 a.m.–11 a.m.: "Parent-Tot Nature Program"—Toddlers, ages 3–4, and their parents can learn to appreciate nature with naturalist Gert Coleman. Free (advance registration). See also "Fairs in the Boroughs" above.

SPECIAL EXHIBITS—Carnival of Toys—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. **City Play—**Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 9/17, 1–2:30: "Paper Airplanes"—Fold the "dart" and the "astrotube" to fly in the September skies. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 9/17, 1:30–3: "Clay Creations"—Explore Central Park's built and natural structures. Free (reserve) . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave., in Central Park (397-3165): Every Sat. at 11 a.m., enjoy a story. 9/17, "Elsie Paddock" and a Skip Rope contest. Take your skip ropes! Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—"Turbino and His Magic," for ages 6 and up, will be touring Manhattan through 9/23. 9/14 at 3:30: **115th Street** branch, 203 W. 115th St. (666-9393); 9/14 at 4: **Tompkins Square** branch, 331 E. 10th St. (228-4747); 9/15 at 4: **Harlem** branch, 9 W. 124th St. (348-5620); 9/16 at 3:30: **Hamilton Grange** branch, 503 W. 145th St. (926-2147); 9/19 at 4: **125th St.** branch, 224 E. 125th St. (534-5050); 9/20 at 4: **Seward Park** branch, 192 E. Broadway (477-6770); 9/21 at 3:30: **115th St.** branch, 203 W. 115th St.; 9/23 at 4: **Inwood** branch, 4790 Broadway (942-2445) . . . **Manhattan:** 9/15 at 4: "Storytelling With Iris Rose," A different story will be told each week. **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290) . . . 9/19 at 11 a.m.: "Cooki and Anansi," An experience in black folklore, includes audience participation. **115th St.** branch, 203 W. 115th St. . . . 9/20 at 11 a.m.: Storytelling for ages 3–5, with Getchie Argetsinger. **Jefferson Market** branch, Sixth Ave. at 10th St. (243-4334) . . . 9/20 at 3:30: "Eliot the Magic Man." Comedy magic show with live animals. For children ages 4–8. **Fort Washington** branch, 535 W. 179th St. (927-3533) . . . **The Bronx:** 9/15 at 3:30: "The Turtle's Magic Song," A shadow puppet show based on a Brazilian folk tale. For ages 4–7. **Francis Martin** branch, 2150 University Ave. (295-5287) . . . 9/15 at 4: "Dino Show," Slide show and activities about dinosaurs for ages 5–8. **Westchester Square** branch, 2521 Glebe Ave. (863-0436) . . . 9/16 at 4: "Puppet Fun Shop," A demonstration of puppet styles from around the world. West Farms Branch, 2085 Honeywell Ave. (367-5376) . . . 9/17 at 2: "Native American Stories." **Fordham Library Center,** 2556 Bainbridge Ave., (220-6573) . . . 9/19 at 3:30: "Dino Show." **Throg's Neck** branch, 3025 Cross Bronx Exp. (792-2612) . . . **Staten Island:** 9/19 at 4: "Songs Say So Much," a sing-along for ages 4–8. **Huguenot Park** branch, 830 Huguenot Park Ave. (718-984-4636). Most programs require registration and are subject to change.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904)."Native American Heritage Month," a month-long celebration. 9/17, 18 at 1 and 3: Story Shields. Learn about the Plains Indians as you create your own shield of power and protection. 9/18 at 2: Little Rabbit Dancers. Traditional dances performed by children of various Native American tribes.Tue.–-Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Behold Hawaii* and *Dance of Life*, the culture of Indonesia. $3.50; $1.75, children (per film); double features shown Wed., Fri., and Sat. at 6 p.m. and 7:30 p.m. $5.50; $3, children. Admission: $3.50; children, $1.50.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Museum is closed through 9/30 for renovations.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 9/17 at 2: Children age 5 and older will assemble miniature pinball machines; 9/18 at 1: A "mechanized mime" will help visitors interact to create rhythmic people patterns. Hours: Wed.–Fri., 1–4; also, Sat.–Sun., 11 a.m.–5. $2.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M) AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.—Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M) AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M) AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M) AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M) Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I) AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M) AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M) No credit cards.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I) AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: grilled vegetable plate, seafood bourride with saffron, black and blue tuna. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M) AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, V.**

TRIPLETS RUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M) AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

Greenwich Village

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I) AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I) No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LUI FLORIDA BAR—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Seafood. Spcls: grilled fish: tuna, calamari, shrimp; steamed fish, Key lime pie. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M-E)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I-M)** **AE,CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh boccончino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I-M)** **No credit cards.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, piccata alla lombarda. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.–Fri. noon–3. D Sun., Tue.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. International. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. D nightly 6–10. After-theater S nightly 10:30–11:45. Private parties for 30. **(E)** **No credit cards.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: escargot with garlic butter, duck sausage with lentils, grilled salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Fri. 5–10. Complete L and D. Closed Sat.–Sun. through 9/17. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res.

nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M-E)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.–Thu. noon –11, Fri.–Sat. noon–midnight, Sun. 1–11. **(M)** **AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30, Wed. 11 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for

30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.–Sun. 6–10:30. Closed Mon. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 4:30–11:15. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 5:30–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M–E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3.(from 9/17). **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar *till* 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TASTE OF THE APPLE—1000 Second Ave., at 53rd St., (751-1445). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **283 Columbus Ave., at 73rd St.** (873-8892). Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m.**(I)** **AE.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis. Res.nec. L Mon.–Fri. noon– 2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 9/14: Doug White Group. 9/15: Bob Feldman Group. 9/16, 17: Lodi Carr with Hugh Lawson, Bob Cranshaw, and Keith Copeland. 9/18: David Silliman Group. 9/19: Blues nite with Marty Roberts. 9/20: Faulkner Evans Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 9/14: Carol Britto Trio. 9/15: Judy Neimack/Ken Peplowski Quintet. 9/16, 17: A Vibes Summit with Ray Alexander Quartet and Warren Chiasson Quartet. 9/18: Singer Phyllis Mollen and her Trio. 9/19: David Julius Raleigh. 9/20: Guitarist Ronny Ben-Hur. Sets Mon.–Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 9/14: Wendy Wall. 9/15: Common Fury. 9/18: Elliot Murphy. 9/19: Big Bang. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/18: Dizzy Gillespie Quintet. 9/19: Bobby Enriquez All-Stars. 9/20–25: Flora Purim and Airto with Micel Camilo Trio. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/14, 15: Lonnie Mack. 9/16: Toni Childs. 9/17: Karla Bonoff. 9/18, 19: Steve Forbert; Cindy Lee Berryhill. 9/20: "East Meets West" with Harrison/Blanchard Quintet and Full Circle. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/18: Mike Melvoin with Red Mitchell. 9/19–24: Freddy Cole Trio. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 9/14: The Roy Meriwether Trio. 9/15: "Guitar Greats" with Jack Wilkins, Mike Clark, and Steve LaSpina. 9/16, 17: The McDonalds Jazz Quartet. 9/19: The Widespread Jazz Orchestra. 9/20: The Bob Kindred Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 9/18, 20–25: Irene Reid. 9/19: Hamiet Bluiett Telepathic Big Band. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/15: Comedy night with Tim Johnson, Rafael, Tom Briscoe, Assorted Nuts and Poster Children. 9/17: Johnny Cronin, Johnny Cronin and Maureen Glynn. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 9/14, 15: Marc Cohen Trio with Gary Peacock and Jeff Hirschfield. 9/16–18: Sudan Baronian's Taksim featuring Near Eastern Jazz Fusion. 9/19: The Les Paul Trio. 9/20–25: Niels Henning Orsted Pedersen. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FLUTIES—89 South St., Pier 17, South St. Seaport. (693-0777). 9/15–11/5: Thu. and Sat. from 9–1 a.m., Fri. 8–midnight: Jazz-clarinetist Rick Hardeman and his Quartet play mainstream and swing classics. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 9/14–18: Judy Carmichael. Sets Tue.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/14, 15: Pete Malinverni. 9/16, 17: Pete Malinverni Trio. 9/18: Dave Berkman. 9/20–22: Hilton Ruiz. **Upstairs:** 9/16 at 8: "One Man Band" with James Lecesne; Mary Jo Gennaro in concert at 10, followed by Teresa Burrell at 11:45. 9/17 at 7:30: Marta Sanders; followed by cabaret with Thos Shipley. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/14: Joel Forrester Trio. 9/15: John Pizzarelli, Jr. with Gary Haase on bass and Bob Paterson on drums. 9/16: Ken Peplowski Band. 9/17: Deuce. 9/19: Dick Hyman. 9/20: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 9/14: Outback. 9/16: Dan Kidney and the Pulsations. 9/20: David Roche. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. 9/14–17, 20–24: Pianist Steve Kuhn with Ron Carter on bass. 9/18, 19: Pianist Harry Connick, Jr. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/16–18: Anthony Braxton Quartet. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. 9/15–17, 22–24: The "Wildman" Bobby Enriquez, Thu.–Sat. from 10. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/8: Singer Mel Torme returns with *It's Autumn in New York*, Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/14: The Ben-Wa Boys. 9/15: The Hellhounds. 9/16: Robert Ross Band. 9/17: BAC with Tommy Byrnes, Louie Appel, and Huey Carrol. 9/18: Greg Stier/STRAIGHT UP. 9/19: The Rookies with Steve Conte. 9/20: The Hellhounds. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 9/18: McCoy Tyner with Avery Sharpe and Louis Hayes. 9/19: Art Blakey and the Jazz Messengers. 9/20–25: James Moody. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. "Sweetwater's Goes Latin" month with 9/15–17: Eddie Palmieri. Shows Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 9/14 from 6: Dance to the Latin beat of Charanga America, and 9/18: Hermanos Moreno. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/16–21: Dave Valentin; Eddie Gomez Quartet. 9/19: Mongo Santamaria and his band; Jerry Gonzalez and the Ft. Apache Band with guest soloist Jon Faddis. **Terrace:** Through 10/2: Pianist Junior Mance with Marty Riviera on bass. Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Stop at the Top** (982-9292). 9/16, 17: Noo Yawk Tawk - improvisational comedy troup; Randy Credico. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/18: The Tommy Flanagan Trio with George Mraz and Kenny Washington. 9/19: Mel Lewis and the Jazz Orchestra. 9/20–25: Bobby Watson's Horizon Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 9/14, 15: Paul Motian Trio featuring Joe Lovano and Bill Frisell. 9/16: Thom Rotella Quartet. 9/17: Ernie Krivda Quartet. 9/18: Ken McIntyre Quartet. 9/19: Charli Persip and Superband with special guest Leon Thomas. 9/20: Bobby Sanabria Ascension. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 9/14: The Kit McClure Band. 9/15–18: Houston Person and Etta Jones. 9/19: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 9/20: Chuck Fowler and High Energy. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/17: Pianist Jane Jarvis with Milt Hinton on bass. 9/18: Guitarist Gene Bertoncini with Michael Moore on bass. 9/19–24: Guitarist Joe Beck with Dr. Lonnie Smith on piano. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 9/14, 15: Comedienne Carol Leifer. 9/16–18: Comedienne Carrie Snow. 9/20–23: Comedian Randy of the Redwoods. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/18: Comedians Carl Guerra, Spanky, Scott Bruce, Mike Dean, Danny Curtis and Mike Eagan. 9/19–25: Sam Greenfield, Peter Fogel, Al Romero, Mike Saccone, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/14: Comedian Terry Day and magician Imam. 9/15: Terry Day and magician Torkova. 9/16, 17: Comedian Vincent Gerardi and magician Eric DeCamps. 9/20: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/18: Ed Feldman, Peter Fogel, Jon Manfrellotti, Jimmy Tingle. 9/20–25: Gabe Abelson, Rich Ceisler, Rhonda Hansome, Paul Kozlowski. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/17: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8–3 a.m. From 9/19: The Mike Cerratti Trio. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/14: R.P.M. 9/15: Mario Bauza and his Afro-Cuban Orchestra. 9/16: System Band. 9/17: Mikata. 9/21: Baaba Maal. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 9/24, Tue.–Sat. at 9: Marilyn Sokol returns accompanied by pianist Bob Goldstone. Through 9/24, Wed.–Sat. at 11: Magician Jeff McBride. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 9/14, 15: *The End of the Dog Days* - musical revue; Comedienne Lisa Forestier. 9/16, 17: Deanna DeCampos in *A Tribute To Harry Warren*; "It's Not Just Comedy ...." 9/18: Donna Gentry. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/14: Michael McQuary; *Moments in the Air,* revue. 9/15: Heidi Mollenhauer; Michael McAssey. 9/16: Daugherty & Field; Nancy Timpanaro. 9/17: Jeff Harnar; Lois Sage. 9/19: Miss Lurain Penny & Friends. 9/20: *Moments in the Air,* revue; Singer Sam Carr. Shows at 8:30 and 11. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 9/14: Singer Russ Riley. 9/15: Singer Debbie Waldman; Singer Benji. 9/16, 17: Singer Brenda Joyce. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/14: Chantel with Henry Jones. 9/15: Alice Whitfield. 9/16: Joan Foley with Carol Britto. 9/17: Barbara Lea with Wes McAfee. 9/19: *"Year After Year" - The Love Songs of Bart Howard* with Rita Gardner and Buddy Barnes. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 10/29: Singer-pianist Ronny Whyte returns, Tue.–Sat. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Kurt Wieting plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by Larry Vuckovich, Tue.–Sun. 9–1 a.m. From 9/19–11/19: Jazz pianist Larry Vuckovich, Mon.–Sat. from 5–9. The Helcio Milito Trio, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through September: Guitarist John Basile with Dave Finck on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 9/14: Singer Gregori Grantham with pianist Jon Moore. 9/16: Singer Mark McIntire with pianist Gerry Dieffenbach. 9/17: Singer Evan Matthews with pianist David Lewis. 9/18: David Schaefer with Ken Phillips and Natalie Douglas. 9/19: Bill Graves with Kathy Robinson. 9/20: *A Summertime Duet,* musical comedy. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/14: Leather & Flather; *Call Me Ethel,* starring Rita McKenzie. 9/15: Buffo; Shallit & Freeman. 9/16: Buffo; *Life Is Not Like The Movies;* revue. 9/18: Jenny Seham; Gail Lawrence. 9/19: Judith Elaine; Beverly Cosham. 9/20: Cheryl Quinn; People with Aids Theater Workshop. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat., Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Sept. 14

3:00/WNCN—Sullivan: Ov. “di Ballo”; **Dvorak:** Romance for Violin and Orch. in f, Op. 11.

WNYC—Langgaard: Sym. No. 10, “Your Dwelling of Thunder”; **Tchaikovsky:** Piano Cto. No. 2.

WQXR-AM/FM—Wieniawski: Violin Cto. No. 2; **Debussy:** *La Mer.*

4:00/WNCN—Mendelssohn: Variations and Scherzo, Op. 81; **Chopin:** Waltzes, Op. 70, Nos. 1–3.

WQXR-AM/FM—Rossini: Sonata No. 6 in D for Strings; **Beethoven:** Piano Sonata No. 20.

5:00/WQXR-AM/FM—Prokofiev: “Classical” Sym.; **Handel:** *Terpsichore:* “Ballet Music.”

6:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Vivaldi:** Sonata for Oboe in c.

7:00/WNCN—Los Angeles Philharmonic. Andre Previn, conductor. **Vaughan Williams:** *Tallis Fantasia;* **Castelnuovo-Tedesco:** Violin Cto. No. 2; **Janacek:** Sinfonietta.

8:00/WNCN—J. C. Bach: Cto. for Oboe in F; **Respighi:** *Fountains of Rome.*

8:05/WQXR-AM/FM—Sibelius: Sym. No. 2.

9:06/WQXR-AM/FM—“McGraw-Hill Young Artists Showcase.” Robert Sherman, host.

Thur., Sept. 15

3:00/WNYC—Suk: Piano Qt. in a, Op. 1; **Bax:** Oboe Qt.

WNYC—Nelhybel: Impromptus; **Gade:** Sym. No. 4.

WQXR-AM/FM—M. Haydn: Sym. No. 30; **Rachmaninoff:** Rhapsody on a Theme of Paganini.

4:00/WQXR-AM/FM—Dvorak: *The Midday Witch;* **Debussy:** Rhapsody No. 1 for Clarinet and Piano.

5:00/WNCN—Offenbach: *Vert-Vert:* Ov.; **Rossini:** Introduction, Theme, and Variations for Clarinet.

WQXR-AM/FM—Beethoven: “Consecration of the House” Ov.; **Strauss:** *Der Rosenkavalier:* Waltzes.

7:00/WNYC—Sante Fe Chamber Music Festival. **Mozart:** String Qt. in B-Flat; **Ravel:** Violin Sonata; **Strauss:** Piano Qt. in c, Op. 13.

8:00/WNCN—Mozart: *Les Petits Riens;* **Ravel:** *Ma Mère l’Oye-Ballet.*

8:05/WQXR-AM/FM—Brahms: “Academic Festival” Ov.; **Beethoven:** Sym. No. 2.

9:00/WNCN—“Carnegie Hall Tonight.” John Rubinstein, host. Featuring the Vermeer Quartet. **Haydn:** Qt. in G, Op. 76, No. 1; **Janacek:** Qt. No. 1 in e.

Fri., Sept. 16

3:00/WNCN—Sibelius: *Tapiola,* Op. 12; **Boccherini:** Cto. for Harpsichord in E-Flat.

WQXR-AM/FM—Ives: Sym. No. 3; **Ravel:** Piano Cto. in G.

WNYC—Strauss: “Wind” Serenade; **Brahms:** Clarinet Sonata in F.

4:00/WQXR-AM/FM—Handel: Harp Cto. in B-Flat; **Mozart:** Trio Movement in d.

5:00/WNCN—Bruch: *Kol Nidrei,* Op. 47; **Mozart:** Fantasia in c.

WQXR-AM/FM—Rachmaninoff: Symphonic Dance No. 1; **Haydn:** Piano Sonata No. 40.

6:00/WNCN—Vivaldi: Cto. for Lute and Strings in D; **Torelli:** Sinfonia a Quattro.

7:00/WNYC—“Evening Music: High Performance.” The Music of John Harbison.

8:05/WQXR-AM/FM—“Symphony Hall.” **Copland:** *Letter From Home;* **Piston:** Cto. for Orch.; **Thomson:** Three Pictures for Orch.; **Harris:** Sym. No. 3.

9:00/WNCN—Stenhammer: Sym. No. 2 in g; **Beethoven:** *Rondino.*

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomstedt, conductor; pianist Andras Schiff. **Bartok:** Piano Cto. No. 3; **Bruckner:** Sym. No. 6.

Sat., Sept. 17

10:00 a.m./WNCN—Haydn: Sym. No. 44 in e, “Trauer”; **Liszt:** Hungarian Rhapsody No. 5 in e.

WNYC—Geminiani: *The Enchanted Forest;* **Beethoven:** Sym. No. 2.

10:04 a.m./WQXR-AM/FM—Poulenc: Cto. for 2 Pianos; **Handel:** Sinfonia in B-Flat for 2 Violins and Continuo.

11:00 a.m./WNCN—Beethoven: Trio in B-Flat; **Arensky:** Variations on a Theme by Tchaikovsky, Op. 35.

11:04 a.m./WQXR-AM/FM—Struass: *Macbeth;* **Ravel:** *Sonatine.*

11:15 a.m./WNYC—Liszt: *Annees de pelerinage.*

12:00/WNCN—Liszt: Hungarian Rhapsody No. 14 in f; **Tchaikovsky:** *Swan Lake,* Op. 20.

12:04/WQXR-AM/FM—Boieldieu: Harp Cto. in C; **Bernstein:** Divertimento for Orch.

12:05/WNYC—Berlioz: *The Damnation of Faust;* **Enesco:** *Roumanian Poem.*

1:00/WQXR-AM/FM—“Saturday Afternoon at the Opera.” **Mozart:** *Cosi fan tutte* (Vaness, Ziegler, Watson, London Philharmonic Orch./Haitink).

3:00/WNCN—Brunetti: Sym. No. 23 in F; **Tartini:** Cto. for Flute No. 2 in G.

5:00/WNCN—Haydn: Sym. No. 83 in g, “Hen”; **Spendarian:** *Caucasian Sketches.*

5:04/WQXR-AM/FM—“Music Mountain Chamber Music Series.” Featuring the Manhattan String Quartet. **Haydn:** Qt. in B-Flat, Op. 33; **Schumann:** Qt. in A, Op. 41; **Franck:** Piano Qt. in f.

8:00/WNCN—Boieldieu: Piano Trio, Op. 5; **Saint-Saëns:** Morceau de Concert for Violin, Op. 62.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; Stephan Hough, pianist. **Beethoven:** Sym. No. 4; **Hummel:** Piano Cto. in a; **J. Strauss:** “Emperor” Waltz.

Sun., Sept. 18

10:00 a.m./WNCN—“Classic Guitar.” **Giuliani:** Cto. for Guitar and Strings in A, Op. 30; **Boccherini:** Guitar Qnt. in d.

WNYC—Mozart: String Qt. No. 3.

WQXR-AM/FM—Paganini: Guitar Sonata in A.

11:00 a.m./WNCN—C. P. E. Bach: Cto. for Oboe in E-Flat; **Mozart:** Sym. No. 31 in D.

WNYC—“Pianorama.” Highlights from the pre-recorded concert from Merkin Hall.

1:00/WNCN—Chicago Symphony Orchestra. Michael Tilson Thomas, conductor. **Reicha:** *Musique pour celebrer la memoire des grands hommes de la Republique français;* **Haydn:** *The Storm;* **Janacek:** *Glagolitic Mass.*

WNYC—“The Opera Box.”

1:00/WQXR-AM/FM—Schumann: Sym. No. 1, “Spring.”

2:00/WQXR-AM/FM—Copland: *Old American Songs:* Set 1; **Ravel:** *Sonatine.*

3:00/WNCN—Mozart: Sonata for Piano No. 4 in E-Flat.

3:04/WQXR-AM/FM—Klaus Tennstedt, conductor; pianist Radu Lupu. **Beethoven:** Piano Cto. No. 3; Sym. No. 3, “Eroica.”

5:00/WNCN—Tailleferre: Sonata for Violin and Piano in c-Sharp; **Soler:** Sonata for Harpsichord in D.

6:30/WQXR-AM/FM—“The Metropolitan Opera Presents.” Luciano Pavarotti and James Levine in concert (simulcast on WNET/Channel 13).

7:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56; **Liszt:** *Csárdás obstiné.*

8:00/WNCN—Debussy: Etudes, Book 1; **Beethoven:** Sextet for Winds in E-Flat, Op. 71.

8:05/WQXR-AM/FM—“Metropolitan Life Opera House.” **Donizetti:** *Lucia di Lammermoor* (Sutherland, Pavarotti, Milnes, Royal Opera House Orch./Bonynge).

Mon., Sept. 19

3:00/WNCN—Loeffler: *The Death of Tintagiles;* **Mozart:** Qt. No. 13 in d.

WNYC—Chopin: Mazurkas; **Tchaikovsky:** Piano Cto. No. 1.

WQXR-AM/FM—Bliss: *Checkmate:* Suite; **Bruch:** *Scottish Fantasy.*

4:00/WQXR-AM/FM—Fauré: *Masques et Bergamasques;* **Bach:** Six Preludes.

5:00/WNCN—Fux: Sinfonia for Recorder, Oboe, and Cello in F; **Copland:** Pieces for String Orch.

5:00/WQXR-AM/FM—Dvorak: *Scherzo Capriccioso;* **Mozart:** Sym. No. 23.

7:00/WNCN—Bax: Ov., Elegy, and Rondo; **Haydn:** Flute Qt. No. 4 in G, Op. 5.

WNYC—“NYSCA New Music Tour.” A live broadcast of the New Music Network Tour.

8:05/WQXR-AM/FM—“Symphony Hall.” **Rimsky-Korsakov:** *Scheherezade.*

9:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Op. 66; **Vivaldi:** Cto. for Bassoon in C.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Leon Fleisher. **Prokofiev:** *Romeo and Juliet:* Act II; **Ravel:** Piano Cto. in D for the left hand.

Tue., Sept. 20

3:00/WNCN—Mussorgsky: *Boris Goudonov;* **D. Moore:** *Pageant of P. T. Barnum.*

WNYC—Soderlundh: Concertino for Oboe and Strings; **Lloyd:** Sym. No. 4, “Arctic.”

WQXR-AM/FM—Kodaly: *Peacock Variations;* **Dvorak:** Serenade in d, Op. 44.

4:00/WNCN—Beethoven: Sonata for Piano No. 9 in E, Op. 14, No. 1; **Brahms:** “Academic Festival” Ov.

WQXR-AM/FM—Beethoven: *Leonore:* Ov. No. 3; **Schumann:** *Arabesque,* Op. 18.

5:00/WNCN—Cimarosa: Cto. for Oboe and Strings in C; **Liszt:** *Spanish Rhapsody.*

WNYC—“The Brooklyn Academy of Music.” **Holst:** 4 Songs for Voice and Violin, Op. 35; **Bachelet:** *Chere Nuit;* **Bizet:** *Tarantelle;* **Bartok:** Solo Violin Sonata; **Schubert:** Trio, Op. 100.

WQXR-AM/FM—Avison: Cto. Grosso No. 2 in G; **Strauss:** “Music of the Spheres” Waltz.

8:00/WNCN—Bach: Suite for Cello No. 4 in E-Flat; **Beethoven:** “Leonore” Ov. No. 3, Op. 72.

8:05/WQXR-AM/FM—“Symphony Hall.” **Bruch:** Violin Cto. No. 1; **Ives:** *Central Park in the Dark; Holidays:* “Thanksgiving” and “Forefather’s Day.”

9:00/WNCN—Mozart: Sym. No. 39 in E-Flat.

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Charles Dutoit, conductor; violist Rivka Golani. **Prokofiev:** Sym. No. 1, “Classical”; **Turner:** Viola Cto.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, SEPTEMBER 14–16 and 19–20

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
535-1000
❼ **WABC**
887-7777
❾ **WWOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
Ⓗ **HBO**
512-1208
Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ *Business This Morning*
❹ News
❺ Wed.: *She Ra*
Thu., Fri.: *Woody Woodpecker*
Mon., Tue.: *Plastic Man*
❼ *World News*
❾ *Snorks*
⓫ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
⓭ *New Jersey Network News* (except Mon.)
Mon.: *Currents*
Ⓜ Wed.: **Movie:** *Hercules*
Thu.: **Movie:** *The Stranger*
Ⓢ Fri.: *Bon Voyage Charlie Brown and Don't Come Back*
Mon.: **Movie:** *Something For a Lonely Man*
Tue.: **Movie:** *Evil Under the Sun*

6:10 a.m.
Ⓜ Tue.: **Movie:** *Les Miserables*

6:30 a.m.
❷ ❹ News
❺ Wed.: *Woody Woodpecker*
Thu., Fri.: *Flintstones*
Mon., Tue.: *Popeye*
❾ *Popeye*
⓫ Wed.–Fri.: *Spiral Zone*
Mon., Tue.: *Heathcliff*
⓭ *McNeil/Lehrer* (except Mon.)
Mon.: *This Old House*
Ⓗ Fri.: *Muppet Musicians of Breman*
Mon.: *Muppet Musicians of Bremen*
Tue.: *Survival Series:* "Leopard of the Wild"
Ⓢ Wed.: *RW*

6:45 a.m.
㉑ *A.M. Weather*

7:00 a.m.
❷ *This Morning*
❹ Wed.–Fri.: *Today*
Mon., Tue.: **Olympics**
❺ *Good Day New York*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Smurfs*
⓭ Mon.: *All About TV*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
Ⓗ Wed.: *Seventeen Going on Nowhere*
Ⓜ Mon.: **Movie:** *Apartment for Peggy*
Ⓢ Wed.: **Movie:** *Something for a Lonely Man*

7:05 a.m.
Ⓗ Thu.: *Lyle, Lyle Crocodile*

7:10 a.m.
Ⓜ Fri.: **Movie:** *Brother, Can You Spare a Dime?*

7:30 a.m.
❾ *Jetsons*
⓫ *Jem*
⓭ *Sesame Street*
㉑ *Homestretch*
Ⓗ Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
Ⓜ Thu.: **Movie:** *Love Me Tender*
Ⓢ Thu.: **Movie:** *Rumplestiltskin*
Fri.: *Home From Far*

8:00 a.m.
❾ *Gumby*
⓫ *G.I. Joe*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *The Man Who Saw Tomorrow*
Thu.: **Movie:** *The Stone Boy*
Fri.: **Movie:** *Mannequin*
Mon.: **Movie:** *Big Shots*
Tue.: **Movie:** *Rad*
Ⓜ Wed.: **Movie:** *The Boy Who Could Fly*
Tue.: *Otis Redding*
Ⓢ Fri.: **Movie:** *Six Weeks*
Mon.: **Movie:** *Love With a Perfect Stranger*
Tue.: **Movie:** *The Dark Side of Love*

8:30 a.m.
❾ *My Little Pony*
⓫ *Bionic Six*
⓭ *Mister Rogers*
Ⓜ Tue.: **Movie:** *Bill Cosby "Himself"*

9:00 a.m.
❷ *Superior Court*
❹ Wed.–Fri.: *Geraldo*
❺ *Hour Magazine*
❼ *Live With Regis and Kathie Lee*
❾ *Care Bears*
⓫ *Transformers*
⓭ *Sesame Street*
㉑ *Instructional School Service* (concludes at 3)
㉛ *Body Pulse*
Ⓜ Thu.: *Country Music*
Fri.: **Movie:** *All About Eve*
Mon.: **Movie:** *Come to the Stable*
Ⓢ Wed.: *Great American 4th of July and Other Disasters*
Thu.: *Schoolboy Father*

9:30 a.m.
❷ *The Judge*
❾ *I Dream of Jeannie*
⓫ *The Munsters*
㉛ *Body Electric*
Ⓗ Wed.: **Movie:** *Death of a Salesman*
Thu.: **Movie:** *The 500 Pound Jerk*
Fri.: **Movie:** *The Last of Sheila*
Mon.: **Movie:** *Charlotte's Web*
Tue.: **Movie:** *Blind Date*

10:00 a.m.
❷ *Family Feud*
❹ *Sale of the Century*
❺ *Family Medical Center*
❼ *Sally Jessy Raphaël*
❾ *People Are Talking*
⓫ *Eight Is Enough*
⓭ Wed.: *Louis Rukeyser's 1988 Election Guide*
Thu.: *In Performance at the White House*
Fri.: *Evening at Pops*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! Cover Her Face*
㉑ Wed.–Fri.: *Global Links*
Mon., Tue.: *Shalom Sesame*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
Ⓜ Wed.: **Movie:** *Drums Along the Mohawk*
Thu.: **Movie:** *Matewan*
Ⓢ Wed.: **Movie:** *Men of the Fighting Lady*
Thu.: **Movie:** *Million Dollar Mermaid*
Fri.: **Movie:** *All the Brothers Were Valiant*
Mon.: **Movie:** *Speedway*
Tue.: **Movie:** *Heaven Can Wait*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ Wed.: **Movie:** *McCloud: Murder Arena* (1978). Dennis Weaver.
Thu.: **Movie:** *McMillan: Reunion in Terror* (1977). Rock Hudson.
Fri.: **Movie:** *McCloud: Encounter With Aries* (1977). Dennis Weaver.
Mon.: **Movie:** *Banacek: No Sign of the Cross* (1978).
Tue.: **Movie:** *McMillan: All Bets Off* (1977). Rock Hudson.
㉛ Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
Ⓜ Mon.: **Movie:** *The Dolly Sisters*
Tue.: **Movie:** *I Was a Male War Bride*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❼ *Growing Pains*
⓫ *White Shadow*
⓭ *Bill Moyers' World of Ideas*
㉑ *3-2-1 Contact*
㉛ *Bill Moyers' World of Ideas*
Ⓗ Thu.: **Movie:** *Big Trouble in Little China*
Ⓗ Mon.: **Movie:** *Three O'Clock High*

11:15 a.m.
Ⓗ Tue.: **Movie:** *The Living Daylights*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
⓭ *Woodwright's Shop*
㉛ *New York City Votes*
Ⓗ Fri.: **Movie:** *Sweet Dreams*
Ⓜ Fri.: **Movie:** *River Rat*
Ⓢ Wed.: **Movie:** *Oliver's Story*

11:35 a.m.
Ⓢ Mon.: **Movie:** *Oliver's Story*

11:45 a.m.
Ⓗ Wed.: **Movie:** *Blind Date*

NOON
❷ News
❹ *Super Password*
❺ *All in the Family*
❼ *Ryan's Hope*
❾ News
⓫ Wed.: **Movie:** *Disaster on the Coastline* (1979). Lloyd Bridges.
Thu.: **Movie:** *A Song Is Born* (1948).
Fri.: **Movie:** *Before and After* (1979). Patty Duke Astin.
Mon.: **Movie:** *The Golden Moment: An Olympic Love Story.* Part I (1980). Stephanie Zimbalist.
Tue.: **Movie:** *The Golden Moment: An Olympic Love Story.* Part II.
⓭ Wed.: *One-on-One*
Thu.: *America's Defense Monitor*
Fri.: *Innovation*
Mon.: *Inside Albany*
Tue.: *G.E.D. Orientation*
㉛ Wed.: *The Struggle for Poland*
Thu.: *Upstairs, Downstairs*
Fri.: *Modern Maturity*
Mon.: *Lonesome Pine Trails*
Tue.: *America's Testament*
Ⓜ Wed.: **Movie:** *The Subject Was Roses*
Ⓢ Thu.: **Movie:** *I Know Why the Caged Bird Sings*
Fri.: **Movie:** *The Pick-Up Artist*
Tue.: **Movie:** *Man, Woman and Child*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❺ *I Love Lucy*
❼ *Loving*
㉛ Fri.: *Science Journal*
Ⓗ Mon.: *Showcase: Control*
Ⓜ Mon.: **Movie:** *Western Union*
Thu.: **Movie:** *Twelve O'Clock High*
Tue.: **Movie:** *Hangman's Knot*

1:00
❹ *Days of Our Lives*
❺ *Bewitched*
❼ *All My Children*
❾ *Cannon* (except Thu.)
Thu.: *Greats of the Game*
⓭ Wed.: *All Fit With Slim Goodbody*
Thu.: *The Big A*
Fri.: *ITV Sampler*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
㉑ *Nutrition in Action*
㉛ Wed.: *Mystery!: Cover Her Face*
Thu.: *Moments in Time*
Fri.: *Window on World*
Mon.: *Declaration of Independents*
Tue.: *Masterpiece Theatre: The Sword Divided*
Ⓗ Thu.: **Movie:** *Raising Arizona* (cc)
Ⓜ Fri.: **Movie:** *The Living Daylights*
Ⓢ Wed.: **Movie:** *Evil Under the Sun*

1:05
Ⓢ Mon.: **Movie:** *Men of the Fighting Lady*

1:30
❷ *Bold and the Beautiful*
❺ *Gilligan's Island*
❾ Thu.: **Baseball:** Mets vs. Chicao Cubs
⓭ Wed.–Fri.: *Books From Cover to Cover*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
Ⓗ Wed.: *World Stage: Tina*
Fri.: *Coming Attractions*
Tue.: **Movie:** *The Man Who Saw Tomorrow*
Ⓢ Fri.: **Movie:** *The Fifth Missle*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ Wed.–Fri.: *Dennis the Menace*
Mon., Tue.: *Popeye*
❼ *One Life to Live*
❾ *Barnaby Jones* (except Thu.)
⓫ *Best Talk in Town*
⓭ *French in Action*
㉛ Wed.: *And the Pursuit of Happiness*
Thu.: *Bradshaw On: The Family*
Mon.: *European Journal*
Tue.: *Shoulder to Shoulder*
Ⓗ Fri.: **Movie:** *Sylvester*
Mon.: **Movie:** *Local Hero*
Ⓜ Wed.: **Movie:** *The Harder They Fall*
Mon.: **Movie:** *Dead Reckoning*
Tue.: **Movie:** *The Criminal Code*
Ⓢ Thu.: **Movie:** *Stranger on the Run*
Tue.: **Movie:** *Streets of Justice*

2:30
❺ *Real Ghostbusters*
⓫ Wed.–Fri.: *Heathcliff*
Mon., Tue.: *Tom & Jerry*
⓭ *Dinner at Julia's*
㉛ Fri., Mon.: *This Old House*
🅗 Wed.: **Movie:** *Over the Top*
Thu.: **Movie:** *No Retreat, No Surrender*
🅢 Mon.: **Movie:** *The Pick-Up Artist*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Alvin*
❼ *General Hospital*
❾ *Sweethearts* (except Thu.)
⓫ *Ghostbusters*
⓭ *Frugal Gourmet*
㉑ *Mister Rogers*
㉛ Wed., Thu.: *Frugal Gourmet*
Fri.: *European Montage*
Mon.: *All About TV*
Tue.: *Frugal Gourmet*
🅗 Tue.: *How To Raise a Street-Smart Child*
🅜 Thu.: **Movie:** *The Dirty Dozen*
🅢 Wed.: *Allstar Story*

3:10
🅜 Fri.: **Movie:** *Hatari!*

3:30
❺ *Ducktales*
❾ *Dating Game* (except Thu.)
⓫ *Yogi Bear*
⓭ *Sesame Street*
㉑ *Sesame Street*
㉛ *Video Music Box* (except Tue.)
Tue.: *Regular Lives*

4:00
❷ *On Trial*
❹ Wed.–Fri.: *Donahue*
Mon., Tue.: **Olympics**
❺ *Double Dare*
❼ *Oprah Winfrey Show* (except Thu.)
Thu.: *Afterschool Special*
❾ *Love Connection* (except Thu.)
⓫ Wed.–Fri.: *Tom and Jerry*
Mon., Tue.: *C.O.P.S.*
🅗 Wed.: **Movie:** *A Connecticut Yankee in King Arthur's Court*
Thu.: *Survival Series: Leopard of the Wild*
Fri.: *Charlotte's Web*
Mon.: *Lyle, Lyle Crocodile*
Tue.: *Which Mother Is Mine?*
🅜 Wed.: **Movie:** *Western Union*
Mon.: **Movie:** *Stranger on the Run*
Tue.: **Movie:** *Sahara*
🅢 Wed.: *Great American 4th of July and Other Disasters*
Thu.: *King's Road*
Fri.: *Pied Piper of Hamelin*
Mon.: *Santiago's America*
Tue.: *Really Rosie*

4:30
❷ *People's Court*
❺ *Finders Keepers*
❾ Wed., Mon., Tue.: *Newlywed Game*
⓫ *Fun House*
⓭ *Mister Rogers*
㉑ *Square One TV*
㉛ Wed.: *Innovation*
Thu.: *Adopt a School*
Fri.: *Y.E.S.*
Mon.: *Looking East*
Tue.: *American Interest*
🅗 Mon.: **Movie:** *The Pick-Up Artist* (cc)
🅢 Thu.: *Schoolboy Father*
Tue.: **Movie:** *Pied Piper of Hamelin*

5:00
❷ ❹ ❼ News
❺ *Different Strokes*
❾ Wed.–Fri.: *Hawaii Five-O*
Mon., Tue.: *Cagney and Lacey*
⓫ *Little House on the Prairie*
⓭ *Square One TV*
㉑ *Sesame Street*
㉛ *New York City Votes*
🅗 Thu.: **Movie:** *A Hero Ain't Nothin' But a Sandwich*
Tue.: **Movie:** *Raising Arizona*
🅢 Wed.: *RW*
Mon.: **Movie:** *My Seventeenth Summer*

5:30
❷ News
❺ *Facts of Life*
⓭ *3-2-1 Contact*
🅗 Fri.: **Movie:** *What's Up Doc?*
Wed.: **Movie:** *Three O'Clock High*
🅜 Thu.: **Movie:** *Kelly's Heroes*
🅢 Wed.: *Really Rosie*
Thu.: *Rumplestiltskin*
Fri.: *Home From Far*

5:35
🅜 Wed.: **Movie:** *Spaceballs*

5:45
㉛ *News From City Hall*
🅜 Fri.: **Movie:** *The Karate Kid*
Tue.: **Movie:** *Chapter Two*

Weeknights, SEPTEMBER 14–16 and 19–20

WED., SEPT. 14

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *T.J. Hooker*
⓫ *Gong Show*
⓭ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
🅢 **Movie:** *Something for a Lonely Man*

6:30
❺ *Family Ties*
❼ News
⓫ *New Hollywood Squares*
⓭ ㉑ *Nightly Business Report*

7:00
❷ *Win, Lose or Draw*
❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *World at War*
㉑ *Contact: Long Island*
🅗 *How To Raise a Street-Wise Child*

7:15
🅜 **Movie:** *Revenge of the Nerds II: Nerds in Paradise*

7:30
❷ *Wheel of Fortune*
❹ *We Got It Made*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ News
㉑ *World of Survival*

8:00
❷ *Live: Dick Clark Presents*
❹ *Unsolved Mysteries*
❺ **Movie:** *Smoke* (1970). Ronny Howard, Jacqueline Scott.
❼ *Growing Pains*
❾ *Digital Discovery* (tent.)
⓫ *National Geographic on Assignment:* Path of the Rain God
⓭ *MacNeil/Lehrer*
㉑ *Infinite Voyage*
㉛ *Dark Shadows*
🅗 *On Location*
🅝 **Movie:** *True Stories*
🅢 *Brothers*

8:30
❼ *Head of the Class*
㉛ *EastEnders*
🅢 *Super Dave*

9:00
❷ *The Equalizer*
❹ **Movie:** *Down Payment on Murder*
❼ *Hooperman*
❾ *Morton Downey*
⓫ *Critical Condition: An Aids Lifeline Special*
⓭ *A Votar!/Let's Vote*
㉑ *Suleyman, the Magnificent*
㉛ *Canada: True North*
🅗 *On Location*
🅜 **Movie:** *The Squeeze*
🅢 **Movie:** *An Officer and a Gentleman*

9:30
❼ *Slap Maxwell*
⓭ *Moyers: The Secret Government*

10:00
❷ *Wiseguy*
❺ ❾ ⓫ News
❼ *China Beach*
㉑ *16 Days of Glory*
㉛ *NYC Adopt a Class*
🅗 *Vietnam War Story*

10:30
⓫ *Odd Couple*
㉛ *Sea Turtles' Last Dance.* A look at the effort to save the sea turtles threatened by pollution and development.
🅗 *The Hitchhiker*
🅝 **Movie:** *Tonight's the Night*

11:00
❷ ❹ News
❺ *M*A*S*H*
❼ News
❾ *Benny Hill*
⓫ *Odd Couple*
⓭ *Bill Moyers' World of Ideas*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
🅗 **Movie:** *Blind Date*
🅜 **Movie:** *Stripes*
🅢 *The Boys*

11:30
❹ *Tonight Show*
❺ *Taxi*
❼ *Nightline*
❾ *Baretta*
⓫ *The Honeymooners*
⓭ *Taggart*
㉑ *Live From Off Center*

11:35
❷ **Movie:** *110 Lombard Street* (1987). Bon Bainborough.
🅢 **Movie:** *The Naughty Stewardesses*

MIDNIGHT
❺ *Late Show*
❼ **Movie:** *Watch on the Rhine* (1943). Paul Lucas.
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅝 **Movie:** *A Man and a Woman: Twenty Years Later*

12:30 a.m.
❹ *David Letterman*
❾ *Alfred Hitchcock Presents*
⓭ *John La Carre*
㉑ *Bill Moyer's World of Ideas*

12:40 a.m.
🅗 **Movie:** *The Big Easy*

12:45 a.m.
❷ **Movie:** *The Toughest Man in the World* (1984). Mr. T.

1:00 a.m.
❺ *Lifequest*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
㉑ *Nova*
🅜 **Movie:** *Bachelor Party*

1:25 a.m.
🅢 *Allstar Story*

1:30 a.m.
❹ *Later With Bob Costas*
⓫ News
⓭ *Dear Comrades: Moscow Special*

2:00 a.m.
❹ News
❺ *Synchronal*
❾ *Home Shopping Overnight*
⓫ *Twilight Zone*
⓭ *Nova*

2:05 a.m.
❷ News

2:15 a.m.
❼ News

2:25 a.m.
🅗 **Movie:** *Getting Even*
🅢 **Movie:** *Warrior Queen*

2:30 a.m.
❹ *Matchmaker*
❺ *I Love Lucy*
⓫ *Twilight Zone*

2:45 a.m.
❼ **Movie:** *The Male Animal* (1942).

2:50 a.m.
🅜 **Movie:** *Working Girls*

3:00 a.m.
❹ **Movie:** *Palooka* (1934). Jimmy Durante.
❺ **Movie:** *The Great White Hope* (1970). J.E. Jones.
⓫ **Movie:** *Charlie Chan and the Golden Eye* (1948).
⓭ *Vectors*

3:40 a.m.
🅢 **Movie:** *McCabe and Mrs. Miller*

4:00 a.m.
⓭ *Systems of the Human Body*
🅗 **Movie:** *House*

4:25 a.m.
🅜 **Movie:** *It's My Turn*

4:30 a.m.
❹ *Ben Casey*
⓫ *Twilight Zone*

5:00 a.m.
❺ *I Love Lucy*
❼ *Branded*
⓫ *Twilight Zone*
⓭ *Portrait of a Family*

5:30 a.m.
❺ *I Love Lucy*
❼ *Morning Stretch*
⓫ News
⓭ *Portrait of a Family*

5:35 a.m.
🅗 **Movie:** *Over the Top*

5:45 a.m.
🅢 **Movie:** *Oliver's Story*

THU., SEPT. 15

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *T.J. Hooker*
⓫ *Gong Show*
⓭ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)

6:30
❺ *Family Ties*
❼ ⓫ News
⓭ ㉑ *Nightly Business Report*

7:00
❷ *Win, Lose or Draw*
❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *World at War*
㉑ *Contact: Long Island*
🅗 *Murder or Mercy: Five American Families*
🅢 **Movie:** *Man, Woman and Child*

7:30
❷ *Wheel of Fortune*
❹ *Young People's Special: NARC*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ **Baseball:** Yankees vs. Boston Red Sox
㉑ *World of Survival:* "Never Built to Fly." A look at the land-locked ostrich.

8:00
❷ *48 Hours*
❹ *Cosby Show*
❺ **Movie:** *Bug* (1975). Bradford Dillman.
❼ *The Flinstone Kids 'Just Say No' Special*
❾ *Evening Magazine*
⓭ *MacNeil/Lehrer*
㉑ *Wild America:* "Cutthroat, Yellowstone Lake."
㉛ *Dark Shadows*
🅗 *On Location*
🅜 *Country Music*
🅝 **Movie:** *The Baker's Wife*

8:30
❹ *A Different World*
❼ **Movie:** *The Spy Who Loved Me* (1977). Roger Moore.
❾ *Carol Burnett*
㉑ *This Old House*
㉛ *EastEnders*

9:00
❷ **Movie:** *The Return of Sherlock Holmes* (1987).
❹ **Olympics:** Preview
❾ *Morton Downey Show*
⓭ *Smithsonian World*
㉛ *Mystery!: Cover Her Face.* Roy Marsden returns as Chief Inspector Adam Dalgliesh in this six-part serial.
🅗 **Movie:** *Platoon*
🅜 **Movie:** *Made in Heaven*
🅢 **Movie:** *Robocop*

9:20
㉑ *Mystery!: Cover Her Face*

9:30
🅝 **Movie:** *The Masquerader*

10:00
❺ ❾ ⓫ News
⓭ *TV From Down Under*
㉑ *16 Days of Glory*
㉛ *Tenko.* Powerful drama of life in a Japanese prison camp for women.

10:30
⓫ *Odd Couple*

11:00
❷ ❹ News
❺ *M*A*S*H*
❼ News
❾ *Benny Hill*
⓫ *Odd Couple*
⓭ *Bill Moyers' World of Ideas*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
🅗 *Inside the NFL*
🅜 **Movie:** *Death Wish*
🅢 **Movie:** *Down Twisted*

11:30
❹ *Tonight Show*
❺ *Taxi*
❼ *Nightline*
❾ *Baretta*
⓫ *The Honeymooners*
⓭ **Movie:** *Gregory Girl* (1966). Lynn Redgrave, Alan Bates.
㉑ *Live From Off Center*

11:35
❷ *Night Heat: Play the Game*

MIDNIGHT
❺ *Late Show*
❼ **Movie:** *Sex and the Single Parent* (1979). Mike Farrell.
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅗 **Movie:** *Meatballs III*
🅝 **Movie:** *Our Very Own*

12:05 a.m.
❷ **Movie:** *Soggy Bottom, USA* (1982). Ben Johnson.

12:30 a.m.
❹ *David Letterman*
❾ *Alfed Hitchcock Presents*
㉑ *Bill Moyers' World of Ideas*
🅢 **Movie:** *Gotham*

12:45 a.m.
🅜 *Martin Mull*

TELEVISION

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *The Africans*

1:10 a.m.
13 *Shadows in the Forest*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

1:35 a.m.
H *Why Did Johny Kill?*

2:00 a.m.
4 7 News
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Perry Mason*
13 *The Day the Universe Changed*

2:05 a.m.
2 News

2:20 a.m.
S **Movie:** *Tiffany Jones*

2:30 a.m.
4 *Matchmaker*
5 *I Love Lucy*
7 **Movie:** *The Invisible Ghost* (1941).
H **Movie:** *Hunter's Blood*
M **Movie:** *Rolling Vengeance*

3:00 a.m.
4 **Movie:** *Decameron Nights* (1952.)
5 **Movie:** *Swan Song* (1979). David Soul.
11 *Lifestyles of the Rich and Famous*
13 *Systems of the Human Body*

3:55 a.m.
S **Movie:** *Maximum Overdrive*

4:00 a.m.
7 *Branded*
11 *Twilight Zone*

4:05 a.m.
M **Movie:** *Sweet Revenge*

4:20 a.m.
H **Movie:** *Platoon*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *Wasting Away*

5:00 a.m.
11 *U.S. Farm Report*
13 *New Literacy*

5:09 a.m.
5 *Popeye*

5:25 a.m.
M **Movie:** *It's Alive III: Island of the Alive*

5:30 a.m.
4 *Gidget*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*

FRI., SEPT. 16

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Bon Voyage Charlie Brown and Don't Come Back*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Pyramid*
11 *Cheers*
13 *This Old House*
21 *Contact: Long Island*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *Adam Smith*
21 *World of Survival:* "Saving the Mountain Zebra"
S *Gleason*

8:00
2 *Pee-Wee's Big Adventure*
4 **1988 Summer Olympics:** Opening Ceremonies (concludes at midnight)
5 **Movie:** *The Bad News Bears Go to Japan* (1978). Tony Curtis.
7 *Perfect Strangers*
9 *Taking It to the Gorilla*
11 **Movie:** *Shark* (1968). Burt Reynolds.
13 *MacNeil/Lerher*
21 *Nature:* "The Feathered Swarm"
31 *Washington Week in Review*
H *On Location: Jackie Mason*
M **Movie:** *An Officer and a Gentleman*
N **Movie:** *Splendor*
S **Movie:** *The Pick-Up Artist*

8:30
7 *Full House*
9 *Carol Burnett*
31 *EastEnders*

9:00
7 *Mr. Belvedere*
9 *Morton Downey*
13 *Machito: A Latin Jazz Legacy*
21 *Soldiers: A History of Men in Battle*
31 **Movie:** *Doctor Who*
H **Movie:** *Trading Places*

9:30
7 *Cowboy Joe*
S *Comedy Club*

10:00
2 *Lily: Sold Out*
5 9 11 News
7 *20/20*
13 *Taxi Driver: Conversation With a Champ.* A profile of Carlos Ortiz.
21 16 Days of Glory
N **Movie:** *The Decline of the American Empire*
S *Brothers*

10:15
M **Movie:** *Gardens of Stone*

10:30
11 *Odd Couple*
13 *Wall $treet*
31 *Autograph.* Examines the cultural and social changes in our world through the eyes and minds of those who inspired intellectual change.
S *Super Dave*

11:00
2 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Mannequin*
S *Free the Children: The Bishop Tutu World Peace Concert*

11:30
5 *Taxi*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
13 **Movie:** *Great Expectations* (1947). Alec Guinness.
21 *Wall $treet Week*

11:35
2 **Movie:** *Sting Ray* (1985). Nick Mancuso.

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *The Doomsday Flight* (1966). Jack Lord.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Taiwanese Programming)
N **Movie:** *Rembrandt*

12:20 a.m.
M **Movie:** *Predator*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Bill Moyers' World of Ideas*

12:35 a.m.
H *Vietnam War Story*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Runaway With the Rich and Famous*
21 *Nightly Business Report*
H *Summer Night Music*
S **Movie:** *Patricia*

1:30 a.m.
4 *Friday Night Videos*
5 *Credit Time Bomb*
11 News
13 **Movie:** *The Mystery of Edwin Drood* (1953). Claude Rains.

1:50 a.m.
7 News

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 Wrestling
H **Movie:** *The Fly*

2:05 a.m.
2 News

2:10 a.m.
M **Movie:** *Kandyland*

2:20 a.m.
7 **Movie:** *On the Run*

2:30 a.m.
2 **Movie:** *The Desperate Miles* (1975).
4 News
5 *I Love Lucy*

2:40 a.m.
S **Movie:** *Heartburn*

3:00 a.m.
4 *Matchmaker*
5 **Movie:** *Jennifer, the Snake Goddess* (1978). Bert Convey.
11 **Movie:** *Charlie Chan and the Shanghai Chest* (1948). Roland Winters.
13 *Electricity*

3:30 a.m.
4 **Movie:** *D.O.A.*

3:40 a.m.
M **Movie:** *Dolls*

3:45 a.m.
H **Movie:** *Used Cars*

4:00 a.m.
13 *Organic Chemistry*

4:05 a.m.
2 *Wipe Out*

4:15 a.m.
7 **Movie:** *Cain and Mabel* (1936). Clark Gable.

4:30 a.m.
11 *Twilight Zone*

4:40 a.m.
S **Movie:** *Pied Piper of Hamelin*

4:57 a.m.
5 *I Love Lucy*

5:00 a.m.
11 *Crook and Chase*
13 *Faces of Culture*
M **Movie:** *Revenge of the Nerds*

5:15 a.m.
5 *Popeye*

5:30 a.m.
2 *Newsmakers*
4 *Gidget*
5 *I Love Lucy*
11 News
13 *Faces of Culture*

5:40 a.m.
H *On Location: Jackie Mason*

MON., SEPT. 19

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *A Fine Mess*
S *Great American 4th of July and Other Disasters*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*
S **Movie:** *Love With a Perfect Stranger*

7:30
2 *Wheel of Fortune*
4 **1988 Summer Olympics** (concludes at midnight)
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
21 *World of Survival:* "The Great Escape Artist." Explores the life of the mink.
H *Encyclopedia: Volume A*

8:00
2 *Newhart*
5 **Movie:** *Compromising Positions* (1985). Susan Sarandon.
7 **Football:** Indianapolis vs. Cleveland (concludes at approx. 11)
9 **Special:** *A-Plus for Kids*
11 *Smithsonian Treasures*
13 *MacNeil/Lehrer*
21 *Adventure:* "Transatlantic Diary"
31 *Dark Shadows*
H **Movie:** *Big Shots*
M **Movie:** *Ryan's Daughter*
N **Movie:** *Dark Waters*

8:30
2 *The Cavanaughs*
31 *EastEnders*

9:00
2 **Movie:** *A Stranger Waits*
11 *Hope for the World's Children*
13 *McLaughlin Group: Is This Any Way to Elect a President?*
21 *Infinite Voyage:* Unseen Worlds
31 *Declaration of Independents*
S **Movie:** *Stakeout*

9:30
H **Movie:** *Three O'Clock High*

10:00
5 9 11 News
13 *Canada: True North*
21 *Originals*
31 *Poldark*
N **Movie:** *A Midsummer Night's Dream*

10:30
11 *Odd Couple*
21 *Trying Times*

11:00
2 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hel'enic TV U.S.A.*
H **Movie:** *Meatballs III*
S *Gleason*

11:30
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *The Creation of Omo*
21 *Alive From Off Center*
M **Movie:** *Private Investigations*
S **Movie:** *Born in East L.A.*

11:35
2 **Movie:** *Hunter: High Noon in L.A.* (1986). Fred Dryer.

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *The Purple Plain* (1955). Gregory Peck.
11 *Star Trek*
21 *Nightly Business Report*

12:30 a.m.
4 **Olympics** (concludes at 2:30)
9 *Alfred Hitchcock Presents*
13 *Good Neighbors*
21 *Billy Moyers' World of Ideas.*
N **Movie:** *True Stories*

12:35 a.m.
H **Movie:** *Stripped to Kill*

12:45 a.m.
2 **Movie:** *Under the Influence* (1986). Andy Griffith.

1:00 a.m.
5 *McCreary Report*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery!: Cover Her Face*
21 *Declarations of Independents*
S *The Boys*

1:05 a.m.
M **Movie:** *Something Wild*

1:30 a.m.
11 News
S *Comedy Spotlight*

2:00 a.m.
5 *A Thousand Dollars Every Five Hours*
7 News
9 *Home Shopping Overnight*
11 *Twilight Zone*
13 *Odyssey*

2:05 a.m.
2 News
H **Movie:** *The Pick-Up Artist*

2:30 a.m.
4 News
5 *I Love Lucy*
7 **Movie:** *The Triangle Factory Fire Scandal* (1979).
11 *Twilight Zone*
S **Movie:** *Warrior Queen*

3:00 a.m.
4 **Movie:** *My Favorite Brunette* (1947). Bob Hope.
5 **Movie:** *Fade In* (1968). Burt Reynolds.
11 **Movie:** *Charlie Chan on the Docks of New Orleans* (1948). Roland Winters.
13 *Start Here: Adventures Into Science*
M **Movie:** *Desert Hearts*

3:30 a.m.
H **Movie:** *Hunter's Blood*

3:45 a.m.
S **Movie:** *The Pick-Up Artist*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
M *Love Circles*

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*
13 *Business of Management*

5:10 a.m.
S **Movie:** *My Seventeenth Summer*

5:15 a.m.
H **Movie:** *Verdict: The Wrong Man*

5:30 a.m.
4 *Gidget*

5 *I Love Lucy*
7 *Morning Stretch*
11 News

TUE., SEPT. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Evil Under the Sun*

6:30
5 *Family Ties*
7 11 *Hollywood Squares*
13 21 *Nightly Business Report*
H **Movie:** *Haunted Honeymoon*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *World at War*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 **1988 Summer Olympics** (concludes at midnight)
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 **Baseball:** Yankees vs. Baltimore
21 *World of Survival:* "The Humble Bumble Bee"

8:00
2 **Speical:** *Bugs Bunny*
5 **Movie:** *Serial* (1980). Martin Mull.
7 *Growing Pains*
9 **Special:** *A-Plus for Kids*
13 *MacNeil/Lehrer*
21 *Nova:* "New Organs for Old: Pioneers of Surgery."
31 *Dark Shadows*
H **Movie:** *Rad*
M *Martin Mull*
N **Movie:** *Buffet Froid*
S *Free the Children: The Bishop Tutu World Peace Conference*

8:30
2 **Movie:** *White Nights* (1985). Mikhail Baryshnikov.
7 *Head of the Class*
31 *EastEnders*

9:00
7 **Movie:** *The Man With One Red Shoe* (1985). Tom Hanks.
9 *Outward Bound*
13 *Nova:* "Pioneers of Surgery"
21 *Smithsonian World*
31 *Secret Agent*

10:00
5 9 11 News
13 *Nova: Spy Machines.* A look at how science and technology have changed espionage.
21 *On Shifting Sands.* A study of the beauty and the problems of Presque Isle Park near Erie, PA.
31 *Global Rivals*
H **Movie:** *The Living Daylights*
M **Movie:** *Born in East L.A.*
N **Movie:** *Blue Beard*
S **Movie:** *The Bedroom Window*

10:30
11 *Odd Couple*

11:00
2 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
5 *Taxi*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
13 *Intercom*
21 *Alive From Off Center*
M *Otis Redding*

11:35
2 **Movie:** *Night Heat: Jane the Ripper* (1985). Scott Hylands.

11:45
H *Why Did Johny Kill?*

MIDNIGHT
4 News
5 *Late Show*
7 **Movie:** *Billy—Portrait of a Street Kid* (1977). Levar Burton.
11 *Star Trek*
21 *Nightly Business Report*
M **Movie:** *The Morning After*
N **Movie:** *Over the Moon*
S *Woody Guthrie & Leadbelly*

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)
9 *Alfred Hitchcock Presents*
13 *Hot Metal*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *Love Mary* (1985). Kristy McNichol.
H **Movie:** *Trading Places*

1:00 a.m.
5 *Personal Advancement*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Day the Universe Changed*
21 *Adventure*
S **Movie:** *Heartburn*

1:30 a.m.
11 News

1:45 a.m.
7 News
M **Movie:** *No Mercy*

2:00 a.m.
5 *Keys to Success*
9 *Home Shopping Overnight*
11 *Twilight Zone*
13 *Disappearing World: Asante Marketwomen.* A ten-part series that examines the social structures of societies now threatened with extinction.

2:05 a.m.
2 News

2:15 a.m.
7 **Movie:** *Santa Fe Trail* (1940). Errol Flynn.

2:30 a.m.
4 News
5 *I Love Lucy*
11 *Twilight Zone*

2:45 a.m.
H *On Location*

2:55 a.m.
S **Movie:** *Down Twisted*

3:00 a.m.
4 **Movie:** *Rage of Paris* (1938). Douglas Fairbanks Jr, Danielle Darrieux.
5 **Movie:** *Money From Home* (1954). Dean Martin, Jerry Lewis.
11 **Movie:** *Mr. Moto in Danger Island* (1939). Peter Lorre, Jean Hersholt.
13 *Geography of the U.S.*

3:35 a.m.
M **Movie:** *Emmanuelle*

3:45 a.m.
H **Movie:** *Blind Date*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *ITV Sampler*
S **Movie:** *Light Blast*

5:00 a.m.
11 *Twilight Zone*
13 *Here's to Your Health*

5:07 a.m.
5 *Popeye*

5:10 a.m.
M **Movie:** *The Gypsy Moths*

5:25 a.m.
H **Movie:** *Raising Arizona* (cc)

Weekend, SEPTEMBER 17–18

SAT., SEPT. 17

6:00 a.m.
4 *Animated Classics*
5 *Synchronal*
7 *New York Views*
9 *Sustaining*
11 *Inn Magazine*
13 *New Jersey News*
21 *Business of Management*
S **Movie:** *Bill Cosby: Himself*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *Wild Kingdom*
11 *At the Movies*
13 *MacNeil/Lehrer*
M **Movie:** *Streets of Justice*

6:45 a.m.
H **Movie:** *A Connecticut Yankee in King Arthur's Court*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
21 *Personal Finance*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
13 *This Old House*

8:00 a.m.
2 *The Adventures of Raggedy Ann and Andy*
4 *Kissy Furr*
5 *World Tomorrow*
7 *Beany & Cecil*
11 *Visionaries*
13 *Adam Smith*
21 *American Adventure*
H **Movie:** *To Be or Not To Be*
S **Movie:** *More Than a Miracle*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Get Smart*
7 *The New Adventures of Winnie the Pooh*
11 *Captain Power*
13 *Wall $treet Week*
M *Martin Mull*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *Wrestling*
13 *Washington Week*
21 *Economics U.S.A.*

9:30 a.m.
7 *Real Ghostbusters*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *W.W.F. Wrestling Superstars*
7 *Real Ghostbusters*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *American Government*
31 *Body Electric*
H *Inside the NFL #2*
M **Movie:** *The Concorde: Airport '79*
S **Movie:** *The Last of Sheila*

10:30 a.m.
2 *Garfield and Friends*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Hey Vern, It's Ernest*
4 *The Chipmunks*
5 *Charlie's Angels*
7 *Bugs Bunny*
9 *Greatest American Hero*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Originals*
31 *Video Music Box*
H **Movie:** *The Quick and the Dead*

11:30 a.m.
2 *Flip!*
4 *Ed Grimley*
13 *Open Mind*
21 *The Victory Garden*

NOON
2 *Mighty Mouse*
4 *2 Hip 4 TV*
5 **Movie:** *Smoke* (1970). Charlton Heston.
7 **Football:** Notre Dame vs. Michigan State
9 *Three Stooges*
11 Wrestling
13 *Vistas*
21 *Gourmet Cooking*
31 *Eyes on Asia*
M **Movie:** *Made in Heaven*
S **Movie:** *Mr. Mom*

12:30
2 News
13 *Taxi Driver: Conversation With a Champ*
21 *This Old House*
H *Warning: Food May Be Hazardous to Your Health*

1:00
2 *Young Universe*
4 **Baseball:** Mets vs. Montreal or San Fransisco vs. Houston.
9 Wrestling
11 **Movie:** *Frankenstein Conquers the World* (1966).
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope*
H **Movie:** *Rad*

1:30
2 *The People Who Live the Magic.* A close look at the Moscow circus.
13 *This Old House*
21 *French Chef*
S **Movie:** *Out of the Shadows*

2:00
2 *Paradise Steamship Company: India*
5 **Movie:** *Banacheck: Greatest Collection Of All* (1974).
9 *Hawaii 5-0*
13 *Victory Garden*
21 *Joy of Painting*
31 *Japanese Theatre*
M *Fats Domino & Friends*

2:30
2 **Football:** College games to be announced
13 *Good Health From Jane Brody's Kitchen*
21 *Art of William Alexander and Lowell Speers*
H **Movie:** *Winners Take All*

3:00
9 *Knightrider*
11 **Movie:** *King Kong* (1976). Jeff Bridges.
13 *Yan Can Cook*
21 *Motorweek*
31 *Degrassi Junior High*
M **Movie:** *Good Morning, Babylon*

3:30
5 **Movie:** *Columbo: Double Shock.* Peter Falk.
7 **Football:** Miami vs. Michigan
13 *Frugal Gourmet*
21 *Rod & Reel Streamside*
31 *Ask Congress*
S *Allstar Story*

4:00
4 **Olympics** (concludes at 7)
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*

4:15
H **Movie:** *I Want to Live*

4:30
31 *Thinking Allowed*
S **Movie:** *A Christmas Story*

5:00
5 *Kojak*
9 *A-Team*
13 *Innovation*
21 *Degrassi Junior High*
31 *Lonesome Pines Specials*
M **Movie:** *Matewan*

5:30
13 *Science Journal*
21 *Doctor Who*

6:00
2 *Frank Field's: Skin and Beauty Test*
5 *New York Summer Games*
9 *A-Team*
11 *Charles in Charge*
13 *In Search of the Trojan War*
31 *Polish TV Network*
H **Movie:** *Over the Top* (cc)

6:05
S **Movie:** *Bill Cosby: Himself*

6:30
5 *Too Close for Comfort*
11 *Private Benjamen*
31 *Hello Austria/Hello Vienna*

7:00
2 4 7 News
5 *Family Ties*
9 *It's a Living*
11 *T and T*
13 *The Making of a Continent*
31 *Computer Show*

7:10
21 *Blake's 7*

7:30
2 *Wheel of Fortune*
4 **Olympics** (concludes at midnight)
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
31 *Eye on Dance*
H **Movie:** *The Living Daylights*
M *Otis Redding*

8:00
2 *Jackie Gleason: The Great One*
5 *The Reporters*
7 *California Girls*
9 **Movie:** *Kings Go Forth* (1958). Frank Sinatra, Tony Curtis.
11 **Movie:** *Yentl* (1983). Barbra Streisand.
13 *Innovation*
21 *George and Mildred*
31 *Masterpiece Theatre: By the Sword Divided II.* John Hawkesworth's continuing drama about the divided loyalties to the King and Oliver Cromwell in 17th-century Britain.
M **Movie:** *Made In Heaven*
N **Movie:** *Dream Wife*
S **Movie:** *Tin Men*

8:30
13 *Wild America*
21 *Keep It In the Family*

9:00
5 *Beyond Tomorrow*
7 **Movie:** *California Girls* (1985). Robby Benson.
13 *Mystery!: Cover Her Face*
21 *Executive Stress*
31 *Upstairs, Downstairs*

TELEVISION

9:30
21 *Dad's Army*

10:00
2 *West 57*
5 9 News
13 *Film on Film: Almonds and Raisins*
21 *No Place Like Home*
31 *Shoulder to Shoulder.* Jane Alexander hosts this series of historical dramas on the Women's Social and Political Union, a British suffrage organization, led by Emmeline Pankhurst and her daughters.
H *On Location*
M **Movie:** *Heat*
N **Movie:** *My Beautiful Laundrette*
S *Woody Guthrie & Leadbelly*

10:30
5 *Three's Company*
9 *Benny Hill*
11 News
21 *Solo*

11:00
2 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
21 *Trying Times*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Aliens*
S **Movie:** *Hard Ticket to Hawaii*

11:30
5 **Movie:** *Columbo: Double Exposure.* Peter Falk.
7 News
11 **Movie:** *The Year of Living Dangerously* (1983). Mel Gibson.
13 **Movie:** *Cousin Cousine* (1975). Victor Lanoux.

11:45
2 *1968: A Year to Remember*
7 **Movie:** *Guilty or Innocent—The Sam Shephard Murder Case* (1975). George Peppard.
21 **Movie:** *Cleopatra* (1934).
M **Movie:** *Emmanuelle*

MIDNIGHT
4 News
N **Movie:** *Clockwise*

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)

12:45 a.m.
2 **Movie:** *They Only Come Out at Night* (1975). Jack Warden.
S **Movie:** *Light Blast*

1:00 a.m.
5 *Naked City*
9 *America's Top Ten*
13 **Movie:** *Dear Inspector* (1978). Annie Giradot.

1:20 a.m.
H **Movie:** *The Curse*
M **Movie:** *Stripper*

1:30 a.m.
9 *Sustaining*
11 News

2:00 a.m.
5 **Movie:** *The Counterfeit Traitor* (1962).
9 *Home Shopping Overnight*
11 *Runaway With the Rich and Famous*
13 **Movie:** *The Householder* (1962). Shashi Kapoor.

2:26 a.m.
2 *Dom Deluise Show*

2:30 a.m.
4 *It's Showtime at the Apollo*
11 *Tales From the Darkside*

2:45 a.m.
7 **Movie:** *One Body Too Many* (1944). Jack Haley.
H **Movie:** *House* (cc)
S **Movie:** *Mr. Mom*

2:55 a.m.
13 **Movie:** *Invasion from Inner Earth* (1977). Paul Bentzen.
M **Movie:** *Wimps*

3:00 a.m.
11 **Movie:** *Charlie Chan and the Sky Dragon* (1949). Roland Winters.

3:55 a.m.
S **Movie:** *The Last of Sheila*

4:00 a.m.
4 **Movie:** *Rent Control* (1983). Brent Spiner.

4:20 a.m.
13 **Movie:** *If I Had a Million* (1932). W.C. Fields.
H **Movie:** *The Living Daylights*

4:30 a.m.
11 *Twilight Zone*

4:35 a.m.
M *The Best of Eros America*

5:00 a.m.
2 *Twin Detectives* (1976). Jim Hager.
5 *Synchronal*
7 *The Avengers*

5:30 a.m.
M **Movie:** *Eight Iron Men*
S *Home From Far*

SUN., SEPT. 18

6:00 a.m.
4 *New Wilderness*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Nature: Where Eagles Fly*
21 *New Literacy: An Introduction to Computers*
S *Adventures of Mark Twain*

6:30 a.m.
2 *Community*
4 *Fight Back*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christopher Close-up*

6:35 a.m.
H *Which Mother Is Mine?*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Young Universe*
4 *Headlines on Trial*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
M **Movie:** *China Venture*

7:30 a.m.
2 *Way to Go*
4 *McLaughlin Group*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*
S *Huckleberry Finn*

8:00 a.m.
2 *For Our Times*
4 **Olympics** (concludes at noon)
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*

8:30 a.m.
2 *Community*
5 *Plastic Man*
7 *Home Show*
13 *Mister Rogers*
H **Movie:** *Mr. Mom*
M **Movie:** *Sahara*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *D.J. Kat*
7 **Movie:** *Digby—The Biggest Dog in the World* (1974). Jim Dale.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*

9:30 a.m.
9 *Bugs and Friends*
11 *Portrait of the Soviet Union*
21 *Reading Rainbow*
S **Movie:** *Rhustlers' Rhapsody*

10:00 a.m.
9 *Steampipe Alley*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
H **Movie:** *Disorderlies*

10:15 a.m.
M **Movie:** *Twelve O'Clock High*

10:30 a.m.
2 *Face the Nation*
5 *Small Wonder*
7 *Health Show*
11 *Love Boat*
13 *Ramona*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
5 *Wonderful World of Disney: King of the Grizzlies* (1971).
7 *Business World*
9 *Three Stooges*
13 *Wild America*
21 *Washington Week In Review*
S **Movie:** *The Night of the Iguana*

11:30 a.m.
2 *Newsmakers*
7 *David Brinkley*
11 *At the Movies*
13 *Newton's Apple*
21 *Wall $treet Week*

11:45 a.m.
H **Movie:** *Cat Ballou*

NOON
2 *This Is the NFL*
4 *Meet the Press*
5 *WWF Wrestling Challenge*
9 *Three Stooges*
11 **Movie:** *Artists and Models* (1955). Jerry Lewis, Dean Martin, Shirley MacLaine.
13 *Washington Week*
21 *Adam Smith*

12:30
2 *NFL Today*
4 *NFL Live*
7 News
9 *Out of This World*
13 *Inside Albany*
21 *Wild America*
M **Movie:** *The Dirty Dozen*

1:00
2 **Movie:** *Stunts Unlimited* (1972). Glen Corbett.
4 **Football:** Jets vs. Houston
5 **Movie:** *Rockin With Judy Jetson.*
7 *Like It Is*
9 *This Week in Baseball*
13 *Ghosts of '87*
21 *Nature*

1:30
9 **Baseball:** Mets vs. Montreal
H **Movie:** *The Whistle Blower*
S **Movie:** *Three O'Clock High*

2:00
7 *Ebony Jet Showcase*
11 **Movie:** *Kissing' Cousins* (1964). Elvis Presley.
13 *The Theban Plays: Oedipus the King.* Claire Bloom, John Gielgud.
21 *Smithsonian World*
31 *The Struggle for Poland*

2:30
2 **Movie:** *The New Healers* (1972). Robert Foxworth.
7 *Sports Legends*

3:00
5 **Movie:** *Charly* (1968). Cliff Robertson.
7 *The Avengers*
21 *The Collectors*
31 *Polish Sunday*
M **Movie:** *Ice Station Zebra*
S **Movie:** *Ghandi*

3:30
21 *Madeline Cooks*
H **Movie:** *No Retreat No Surrender*

4:00
2 **Football:** Giants vs. Dallas
4 **Olympics**
7 **Movie:** *What a Way To Go* (1964). Shirley MacLaine.
11 **Movie:** *Mother Lode* (1982). Charlton Heston.
13 *One Village in China*
21 *Great Chefs of Chicago*
31 *Polish TV Network*

4:30
21 *Frugal Gourmet*

5:00
5 **Movie:** *The Blue Knight* (1973).
9 *Hawaii 5-0*
13 *Currents*
21 *Nova*
31 *Regular Lives*
H **Movie:** *House II: The Second Story*

5:30
13 *This Old House*
M **Movie:** *Kelly's Heroes*

6:00
7 News
9 *National Geographic*
11 **Movie:** *The Ambassador* (1981). Robert Mitchum.
13 *A Votar!/Let's Vote!*
21 *Adventure*
31 *Korean Programming*

6:30
7 News
13 *The Metropolitan Opera Presents*
H **Movie:** *Mr. Mom*
S **Movie:** *Mannequin*

7:00
2 *60 Minutes*
4 News
5 *21 Jump Street*
7 *MacGyver*
9 **Movie:** *Missles of October.* William Devane.
21 *Louisiana Cookin'*

7:30
4 **Olympics** (concludes at midnight)
21 *Make Yourself at Home*

8:00
2 *Murder, She Wrote*
5 *America's Most Wanted*
7 *Growing Pains*
11 *Star Trek: The Next Generation*
13 *The Infinite Voyage*
21 *This Old House*
31 *The Infinite Voyage*
H **Movie:** *Friday the 13th: The Final Chapter*
M **Movie:** *Platoon*
N **Movie:** *Men Are Not Gods*
S **Movie:** *Tough Guys Don't Dance*

8:30
5 *Married With Children*
7 *Head of the Class*
21 *Hometime*

9:00
2 **Movie:** *Rockabye* (1986). Valerie Bertinelli.
5 *It's Garry Shandling's Show*
7 *Who's the Boss*
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: By the Sword Divided*
21 *Nature*
31 *Window on World TV*

9:30
5 *Tracey Ullman Show*
7 *Perfect Strangers*
H *On Location*
N **Movie:** *Matewan*

10:00
5 *Duet*
7 *Beyond the Shuttle*
9 11 News
13 *Hot Metal*
21 *Mystery! Cover Her Face*
31 *Waiting for Cambodia*
M **Movie:** *The Dirty Dozen*
S **Movie:** *Aliens*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Carson's Classics*
13 *Good Neighbors*
H *Body Double*

11:00
2 5 7 News
9 *Barney Miller*
11 *Cheers*
13 *Independent Focus: Home Movies (1938–1976)*
21 *Casebook of Sherlock Homes*
31 *Korean Programming*

11:30
2 7 News
5 *Sports Extra*
9 *Baretta*
11 *The Honeymooners*

11:45
2 Sports

MIDNIGHT
2 4 News
5 *Friday the 13th*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
21 *Masterpiece Theatre: By the Sword Divided*
N **Movie:** *A Man and a Woman*

12:20 a.m.
S **Movie:** *Three O'Clock High*

12:30 a.m.
4 **Olympics** (concludes at 2:30 a.m.)
7 **Movie:** *Games for Vultures*
9 *Dallas*
21 *Trying Times*
H *Vietnam War Story*
M **Movie:** *Stripes*

1:00 a.m.
2 *Wipeout*
5 *Naked City*
11 *Odd Couple*
13 *Canada: True North*
H **Movie:** *Hellraiser*

1:30 a.m.
9 *Sustaining*
11 News

2:00 a.m.
2 News
5 *Syncronal*
9 *Home Shopping*
11 *At the Movies*
13 *Kodo: The Heartbeat Drummers of Japan*

2:05 a.m.
S **Movie:** *The Naughty Stewardesses*

2:20 a.m.
M **Movie:** *Kelly's Heroes*

2:30 a.m.
4 *Heros: Made in the U.S.A.*
5 *Nu Day: The Perfect Diet*
11 **Movie:** *Rolling Thunder* (1977).
H **Movie:** *Rosemary's Baby*

3:00 a.m.
4 *Grandstand*
5 *Financial Freedom*

3:30 a.m.
4 *Hardcastle and McCormick*

3:45 a.m.
7 **Movie:** *Shame Shame on the Bixby Boys*

4:00 a.m.
5 *East Side Kids*
S **Movie:** *Huckleberry Finn*

4:30 a.m.
4 *Positively Black*
11 *Twilight Zone*

4:50 a.m.
M **Movie:** *Platoon*

4:55 a.m.
H **Movie:** *House II: The Second Story*

5:00 a.m.
4 *First Estate*
13 *The Business File*

5:16 a.m.
5 *Popeye*

5:30 a.m.
7 *Morning Stretch*

NEW YORK

TOWN AND COUNTRY PROPERTIES

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COOPERATIVE/CONDO
Manhattan

Unique Luxury **Unique Location**
Wall Street Seaport
Triplex PH, atrium garden, terr, 2 Mstr BRs, 2 1/2 baths, library, den, sitting rm, LR/Dining area, Country French EIK, a cozy 2600-plus sq ft. Asking $480,000, maint $2209. 201-728-1894, 212-825-2208

70th St West - Spectacular Views
From 34th flr, lg, sunny 1 BR apt, terr, drmn, gar. $245,000. 212-580-5592 (owner)

41st St E. By the River
TUDOR CITY/Old World Charm
at Old World Prices
Beaut renov apts w/Eurostyle kitch, tiled baths, in 24-hr drmn bldg. 314 E. 41 St. Apt 304. Open Sunday 12-4:30 682-8422., See offering plan for full terms.

COOPERATIVE/CONDO
Westchester

Bronxville Village—Large 2-rm Co-op.
Suburbia to NYC in 25 minutes.
Maint $297/mo - $1547 tax deductible.
$119,000 - Rita Downs, 914-337-1312

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
WaterfrontContemporary Condo, 4 yrs new, secluded backyard, lovely plantings, lrg brick patio, LR/frplc, DR, EIK/den, 3 BRs, family rm, garage. Ask $569,000 **Water view** Victorian w/rental cottage, unique, LR, Family rm, wraparound porches, beam ceils, lovely condition. Harbor Area. Retiring owner asks $495,000. Call for Free Brochure/Insider's Guide to area and details on over 400 listings, starting at $250,000.
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
COLONIAL
Owner retired. Must sell. Center Hall Dutch, 6 BRs, 4 1/2 bths, study, libr, screened porch, lrg open porch, parq flrs, beam ceil, extras... $497,500
ANN DE SANTIS, Realtor
4550 Boston Post Rd 914-738-1360

HOUSE
Connecticut

RIDGEFIELD CT
7 acres surround this 180 yr old converted barn. Beautifully restored with old beams, wide floor boards & antique brick, interior features 5 BRs, MBR 24'x20' with bath & jacuzzi, LR with cath ceiling, beams & granite FP. Sylvan pool & Sundance year round spa. $895,000. With additional 2.6 acres $1,100,000. Call
Preferred Properties Inc. 88 Danbury Rd, Ridgefield CT. (203) 438-9675

VACATION HOME FOR SALE

Croton-on-Hudson

Suddenly, One Home is Enough.

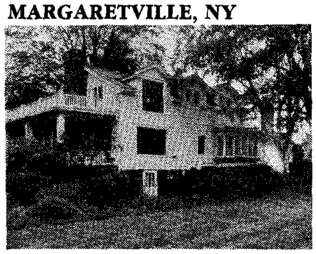
Westchester's only riverfront condominium community offers a unique vacation lifestyle all year-'round. • Private tennis courts. • Dramatic clubhouse with lounge and exercise facilities. • Riverfront swimming pool with spa and sundeck. • Marina. • Restaurant. • 2-acre picturesque pond for winter ice-skating. • Breathtaking river panoramas. • 52 minutes from Grand Central Station. Award winning one, two and three-bedroom homes, each including fireplaces, garages & private decks from $220,000 to $465,000. Sales Pavilion Open Daily 10 AM to 6 PM. Appointments Recommended.

For information & directions, Call The Marketing Directors, Exclusive Sales & Marketing Agent, at (914) 271-5900

Half Moon Bay
Croton-on-Hudson, New York 10520
(914) 271-5900
Offering by prospectus only.

COUNTRY PROPERTY
For Sale/Rent

MARGARETVILLE, NY **2 1/2 Hours Manhattan**



An Exquisite compound for family and friends, magnificently set on 35 rolling acres. There are two beautiful houses, a 5 stall horse barn, 40 X 60 pool, and tennis court for your pleasure.The pastoral pond, vast stone fences & blue stone paths are perfectly balanced by the luxurious gardens & mountain views. This property must be seen to fully appreciate - A truly fine estate property!

Offered at $785,000

Woodstock NY **RILEY REAL ESTATE** **914-679-7181**

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC, $260,000. Also avail: 1.84 acres with private dock, $155,000. Owner, 212-308-0893.

Stone Ridge—Under 2 hrs NYC, restored federal house with renovated barn on 1 acre. Suitable for home, loft, artist studio or business (i.e. antiques), etc. $169,500.
Paradise Properties **914-658-8345**

Town And Country continued on next page.

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

COUNTRY PROPERTY
For Sale/Rent

BEAUTY & TRANQUILITY
ESSENTIAL TO LIFE
"PRIV" 4-SEASON REVELATION ON 8 ACS w/Your Very Own "Sp. Fed" **POND**. "Overlook All" From Your Cedar Custom Hme. Welcome the "Outdoors In". 3 BR, 2 B, Lg Stone Hearth. Great Contentment! $195,000
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

2 1/2 Flr Studio/Living Space—Newly created in Historic Church, 1801, 10 mins Cooperstown, NY, 3 1/2 hrs NYC, impeccably restored exterior on 1 wooded acre. $124,000. Owner 607-638-5424

OCEANFRONT
S.W. NOVA SCOTIA

90 Ac 1000 ft of oceanfront $90,000
2.5 Ac 350 ft of oceanfront $29,500
68 Ac ocean island w/cabin $165,000
55 Ac 2000 ft of oceanfront $185,000
55 Ac 800 ft of oceanfront $94,500

All properties have dramatic oceanfront with excellent elevation, soils & sunsets. All property surveyed, will subdivide. Owner financing -
Brad, 718-358-1658

The Best of Both Worlds—Build your getaway in the foothills of both the Adirondacks & Catskill Mt ranges. Over 5 1/2 beaut open & wooded acs. Less than 4 hrs from NYC. Less than 1 hr from major ski areas. Beaut views. Town rd frontage. Only $12,950. $2,950 down. $222.45/mo for 5 yrs. Owner financed. Other property available. Call Marie, 203-485-9159.

STATELY IN STONE

Crystal clear trout stream and towering evergreens border this Blue Stone beauty. Old world craftsmanship is evidenced throughout. This custom-built home features LR, Country Kit, DR, 4 BRs, 3 bths, wine cellar, oak woodwork and hardwood flrs. This is a once-in-a-lifetime find at $149,000.

McKean Real Estate
White Lake, NY 914-583-6003

Garrison On Hudson 1 Hr NYC
Secluded 4 BR Contemp on 3 acres in estate area. Sunken LR & Family rm, Frml DR, Gourmet kit, 2 1/2 bths. Cath ceils, lots of glass, deck, wood stove, slate flrs, skylights, fiberglass pool & 2-car gar. $450,000. Call:
Treasure Chest Realty 914-424-4141

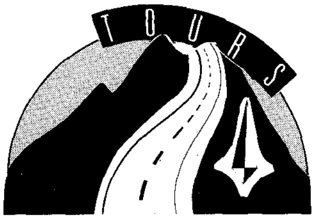
UPSTATE VICTORIAN
DRAMATIC RIVER VIEW
Stately hilltop 1870 estate on secluded wooded acre, 2 hrs from GWB. 3 BR, 2-1/2 bth, living rm w/wood-burning fireplace, 27 ft formal dining rm w/bay window, huge sunny kitchen, large screened porch, 50 ft in-ground pool, brick deck and patio, lush landscaping. Elegantly restored original gingerbread, moldings and hardwood floors. Modern fixtures and appliances. Enter through gated 300-ft private road in historic Hudson River Village. Near skiing. Owner relocating. Priced for quick sale at $219,000. 212-736-4725. Weekends 518-731-6907.

Poconos—Lakefront, lake view & wooded lots. Central utilities. Pools, rec facil. Penn Mountain Realty. 800-233-4122

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Cruise: Carnival's holiday. 1/21-28 $1195. **Mexico:** Puerto Vallarta trip. 2/16-23 $893. Quality Travel. 201-691-1313, ask for Del.

Hudson River Wine Tours—3 wineries, lunch and tastings, $80pp. 212-228-WINE

"Just Me And The Kids Travel"
Specializing in single-parent families: group escorted and individual travel plans. **Call 800-777-2448**

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. T. Aviv $775. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

How do you reach 1.4 million readers who love to travel? Advertise in New York Magazine's Travel Section. Call ***212-971-3155 for rates and information.***

CRUISE

Cruise Discounts—Name the ship/date, *we quote the special rate.* 914-763-5843.

Group Rates For Individuals—On Carnival & Royal Caribbean. 516-242-1212.

ROLLS ROYCE CRUISES
AT VOLKSWAGEN PRICES!
Alaska, Bermuda, Caribbean
Europe, Mexico, Panama Canal
CRUISEMASTERS
10 McKinley Street, Closter, New Jersey 07624
1-800-367-4627 at the tone-dial **554**

SEASONAL RENTAL

Pocono Mts., Penn Estates—2, 3 & 4-BR homes, pools, lakes, tennis, spa. Seasonal, monthly, weekly. 800-233-8240.

Westhampton Wkly Rent—Lg Contemp, pool, tennis, a/c, jacuzzi. 212-308-5860

Your cruise ad could be working for you in this section. Place your ad on Tuesday and see it in print the next Monday.
Call Jonathan Karron at
212-971-3155.

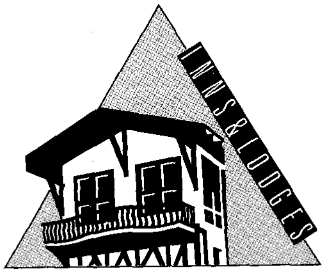
BED & BREAKFAST
New Jersey

Cape May:Colvmns—Vict B&B on ocean, mid-wk disc, gourmet brkfst. 609-884-2228

The Cabbage Rose Inn—Flemington, NJ 1890 Victorian. 1 hr NYC. 201-788-0247

HOTEL
New Jersey

Need A Hotel Room In Atlantic City?—One call does it all! 1-800-888-LUCK



INNS AND LODGES
Pennsylvania

Overlook Country Inn
Featured in Country Inns & Back Roads. On 15 acres in the nearby Poconos, a secluded turn-of-the-century inn - dedicated to personal service, superb food and unhurried leisure. Special Mid-Wk Pkgs.

Stay 2 nites, 3rd nite is Free
Stay 3 nites, 4th & 5th nites Free

Broch: Box 680T, Canadensis, PA 18325
800-441-0177

INNS AND LODGES
New York

"ABOVE ALL...IN HUNTER"
SCRIBNER HOLLOW LODGE
Luxury Inn · Grotto Spa · Fplc Suites
Special · Fall · Holiday · Vac · Conf Pkgs.
800-458-RSVP 518-263-HUNT

De Bruce Country Inn—*In the Catskill Mts, woods & streams, pool, superb food, 2 1/2 hrs from NYC. 914-439-3900*

Huff House—Small, secluded mountain resort. Gracious hospitality, golf, tennis, heated pool, excellent food & wine list. RD 2, Roscoe, NY 12776. 607-498-9953

RSVP RESORT RESERVATIONS
Chalets · Hotels (no service fee)
Fall/Holiday/Ski Pkgs. Hunter/Windham
518-263-HUNT 800-458-RSVP

INNS AND LODGES
Vermont

THE HAWK INN
Plymouth, Vermont. Mobil 4-Star. AAA 4-Diamond award-winning resort set in the Black River valley on Lake Amherst. Spa, indoor pool, natural pond, horses, tennis, children's day camp, all included. Superb dining at the River Tavern. **1-800-451-4109 or 1-802-672-3811.** H736.

RESORT
Pennsylvania

Poconos Year-Round Resorts—Villas, cottages, homes, pools, lakes, golf, ski, *nightly entertainment.* Penn Hills Resorts. Analomink 51, PA 18320. 800-233-8240.

Advertise—your country inn or lodge in New York Magazine's Travel Section.

Continued on next page.

Continued from previous page.

RESORT
New York

MONTAUK SHEPHERDS NECK INN Large HEATED POOL, Tennis, lounge/patio poolside. Easy access beach, golf, fishing, shops. All Rooms A/C, heated, color TV (cable). BED N' BKFST, from $49 daily for TWO (any 4 days/3 nights). Second House Rd, Montauk, NY 11954. 516-668-2105. In NY State 1-800-345-3511.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 pp. 3 superb meals incl. Walker Valley, NY **914-733-5652** VI/MC

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Special mid-wk pkg. Groups okay. Shelter Island, NY 11965. 516-749-2001.

SKI AREAS
Greene County

Think Snow/Rent Now/Ski Chalets Hunter/Windham. 'Lux Corp Ski Chalet' 6BR - Hot Tub/Sauna/Fplc. $15-25K w/Mgmt. **Mt. Top Realty. 518-263-3700**

Summer is almost over and Ski season is right around the corner. Reach New York Magazine's love to ski readers in our weekly ski section. Call 212-971-3155

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

DENTAL

· Affordable Cosmetic Dentistry · Private, Caring, Dedicated, Insurance OK. **Try our phone consult first: 212-750-9888**

HEALTH & BEAUTY

The Health Beauty Connection Inc.
212 688-1990
123 East 54th Street
Suite 2C
New York, NY 10022
From Holistic to High-Tech...**a new approach** Reflexology, Yoga, Facial Muscle Toning, and much more. Celebrate **our opening.** Call for our special **introductory offer**

Electrolysis-IB Probe, Facials, Waxing. Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W.57th St. **212-757-6585.**

ELECTROLYSIS BY CARMEN
IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
344 E. 63rd St. (suite 8D)
212-421-5033

· FACIAL EXPERT DORIT BAXTER · Will safely & gently remove all skin eruptions & restore dry skin. **Free Consultation 212-371-4542.** 133 E. 58th. St

HOLISTIC HEALTH

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

MEDICAL

ACUTE OR CHRONIC PAIN Painless office procedure. Safe, reliable technique. 212-685-3990 212-685-3438

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

HEMORRHOIDS Outpatient, painless treatment using laser technology. Laser Medical Associates 212-517-2850.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

PHYSICAL FITNESS

Beach Body LTD—Private Fitness Coach Aerobic, Stretch, Tone. In your home. Women Only! **212-247-6934.**

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Get Your Body In Shape With a private trainer, in my gym or your home. Call 212-877-3906

Personalized Exercise Programs Expert instruction in your own home. 212-966-1249

BECOME A CERTIFIED FITNESS INSTRUCTOR
Attend Career Information Evening.
Thurs., Sept. 22, 6 pm.
RSVP, **(212) 517-0564.**
Marymount Manhattan College
221 E. 71st St., N.Y., N.Y. 10021

WEIGHT CONTROL

Incredibly Fast, Successful Results! Weekly Medical Treatment By MD And Registered Dietician. **DiET-FAST®** **212-840-2121**

LOSE WEIGHT Rapid, Safe, Multi-modal, MD-directed. Inquire re insurance. Free consultation. J. Lavigne, MD. **212-879-4260**

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs. Per Week
working **one-on-one**
with a specially-trained M.D.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
Free Consultation **212-628-3113**

If Total Fast Didn't Work For You... Try Medifast®, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. **RENAISSANCE MEDICAL GROUP 212-686-3131**

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program, 212-752-8377**

THE OPTIFAST PROGRAM Physician's Weight Loss **715 Park Ave. (70th St)** **212-288-5473.**

OVERWEIGHT?

"Our Clini-Fast weight loss program was recently talked about on national TV (20/20), local TV (WPIX), and in 2 news paper articles (N.Y. Daily News). Why? -- Because it works! You can lose up to 30 lbs. in less than 30 days with: weekly medical supervision; lic. psychologists conducting small groups; 1 on 1 private sessions and peer group networking. You won't be alone. More than 3,000 New Yorkers already have. Now it's your turn to get into the Clini-Fast Lane."
Diane Britton, PhD. - Director

CLINI-FAST
212-807-8080

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696. **GRAND LAKE SPA HOTEL, CT.**

Lose Weight Easily - Quickly! Elegant Country Spa. 3 low-cal gourmet meals daily. Total fitness program. Heated outdoor pool. Tennis. 90 min/NYC. **DEERFIELD MANOR - 717-223-0160** RD 1, E. Stroudsburg, PA 18301

ATTENTION:
INTERIOR DESIGN PROFESSIONALS

Want to reach over 1.4 million readers? New York Magazine makes it easy with our New weekly advertising section

INTERIORS

The **INTERIORS** section contains the following categories: Antique, Carpet, Floors, Furniture, General Contractors, Home/Business Improvement, Interior Designers, Lighting, Painting/Wallpapering, Reupholstery and Window Treatment.

This section may consist of up to six 1/6 Blocks per page. These Blocks are 3 3/8" wide x 3" deep, and cost only $1330 each! Or run displays of one inch or larger starting at $425 per inch. Or run 13 weeks of line listings for only $29 a line!

Call 212-971-3155 for more details.

* Reminder: New York Magazine's Special Interior Design Issue
Ad Closing September 13, On Sale September 19.

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Raymond Alvin or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures: "The Best"—Award winner. Jon Bailis. 212-972-7448.

Caricatures By Puglisi—Sign boards, 1/2 off. Shirts, gifts, ask. 718-631-3157

Caricatures With A Flair—For your next affair. Call Steve Sax, 718-373-5669.

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-633-6177

Caricatures In 1 Minute—Funny and Friendly. 212-254-8927/914-834-4079.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

State of the Art In Caricatures
Philip Herman - Caricaturist
Par Excellence. 914-357-3318

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

ENTERTAINMENT

CLASSACT
Personalized, Singing Telegrams
With Roses, Champagne or Chocolates!

BALLOON DECORATING!
Turn Your Party Into A Class Aff-AIR

STRIPPERS and BELLY DANCERS!
Call 718-482-7464

ENTERTAINMENT CONNECTION
Sophisticated parties & outrageous events The Best Bands, DJ's, Mimes, Impersonators, Magicians, Dancers, Stilt Walkers, Fire Eaters, Jugglers, Psychics, Comedians, Caricaturists, Ventriloquists, Robots, Videotaping & Unique Themes...**212-534-7277**

ALWAYS ENTERTAINING
Elegant Entertainment · Every Occasion.
Theme Characters, Mimes, Face Painters,
Music, Magic & Jugglers. **212-255-9540**

Funny Magic Strip—"Chic!" Sexy balloons. Belly/Strip. Tasteful! 212-599-7576.

ROYAL ENTERTAINMENT
Superb Magicians, Mimes, Jugglers and unique Theme Characters, plus creative
Murder Mysteries. 212-781-1440.

Instant Superimposed Photos Of Guests
Movie, magazine, sport themes, etc.
High tech party fun/favor! **201-994-4113**

It's·In·The·Bag Presents Spectacular Gift
and Goody-Filled Bags & Baskets
For Every Occasion. Call **516-239-4807**

Magicians—Clowns, Mickey, A Big Bird, Puppeteers, Santa & more. 516-364-9388.

CELEBRITY PHOTOS
Pose with famous life-size celebrity cutouts. Looks so real. Make your own record! Other party ideas. 516-379-2300.

Bellygrams M/F Strip—Gorilla, bag lady, Sing, hula, Mickey Mouse. 212-371-1507.

Psychics—Tarot, astrology, palms, ESP, *magic, hypnosis, 212-599-7576. Ages 7-70.*

JOSH SANDS'
"This Is Your Life" · Roast-a-Gram
212-713-5330 201-679-0874

Superstrippers—Good nudes travel fast. Choose from photos. 212-794-1393.

SERVING OVER
1492 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings
Complete local & nationwide events.
BALLOONS-TO-YOU
NATIONWIDE
(212) 466-9274 • (516) 868-2325
7 DAYS • Same-Day Service

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

Hot Air Balloon Rides—Great Gift. Come Fly With Us... 201-479-6850.

S-T-R-I-P-P-E-R-S
Low, Affordable Rates
Free Gift. 718-875-2524

Charlie The Performing Chimp—Shows & Delivery. $250 & up. 914-357-3318

COMPLETE ENTERTAINMENT/ UNIQUE THEME PARTY Specialists Luau's, Casino, Carnival, Western, 50's, Circus, Murder Mystery, Arabian, Orient, La Cage, Celebrity Look-Alikes, More. Barry Dean Prods. 516-536-6606

Psychic—Internationally respected. Koury, 212-971-5638, 914-657-8308.

STRIPPERS · STRIPPERS

Celebrating Our 9th Anniversary
THANK YOU NEW YORK
EASTERN ONION 212-741-0006.

Fantasy Photo Party Favors—Perfect Mitzvah, superb ideas. 212-517-7870.

TELEBOUQUET® WORLDWIDE
Send big, beautiful bouquets of balloons,
flowers, roses, fruit baskets and
champagne anywhere in the USA.
24 hrs. 7 days. Same-day service.
Order toll-free: 1-800-222-SEND

Serving LI Exclusively—Tailored Tunes. Singing telegrams, balloons, costumes, any occasion. 516-427-9759. MC/Vi/AE.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious". All occasions. Call: *Zordini*. 516-759-3434.

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299.

Magic Agency Inc.—Representing the *best in magic. Complete entertainment* packages. 212-288-9133.

Jon Steinfeld, Magician Extraordinaire—Grand illusions. 212-228-2967.

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

Scenic Balloon Rides $200/Person
Fall Foilage Special, $175/Person If
Booked Before 10/31/88. **201-755-8206**

Removable Tattoos—For Free Sample & Color Brochure. Call 212-769-0560

Theater-To-Go Pee Wee Herman, Joan Rivers, Madonna, Mayor Koch, Dr. Ruth
Murder Mysteries. 212-794-1393.

· BODYHEAT STRIPPERS ·
NY's classiest & most unique performers.
212-662-1995

LABELLA STRIPPERS
THE FINEST, NEWEST DANCERS
FOR THE PARTY OF YOUR LIFE
Bachelors Bachelorettes
Birthdays Special Events
212-582-1987; 914-965-1433
516-326-2180; 718-797-4735; 201-585-0915

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 718-389-9409.

BALLOON BOUQUETS OF NEW YORK
212-265-5252
balloon bouquets® OF NEW YORK
The original balloon
delivery and
decorating
service.
• VISA
• MASTERCARD
• AM EXPRESS
For nationwide delivery
information, call above
number or 1-800-424-2323

· THE HOTTEST M/F STRIPS ·

$50 $50 $50 $50 $50 $50
Hotbodi-Grams
Bellys, Impersonators & Strippers
Ask About Our 6' Lighted Cake or Gold
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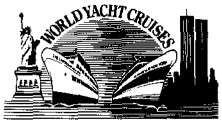

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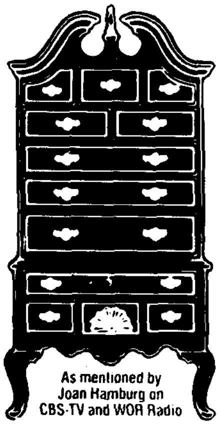

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New York Services And Sales is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APPLIANCE

SHOP VIA YOUR TELEPHONE
For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price.
PRICEWATCHERS, 718-470-1620.

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

ART

Jewish New Year Cards—Hand-designed/offered by artist. 516-829-4652

ASTROLOGY

Psychic Reading—NYC/Bklyn Office. Andrea. 718-859-6199

Phone Readings—Martha Woodworth Psychic Learning Ctr. 1-800-322-TARO

CLEANING SERVICE

Baxter's—Daily little elves & live-in maids. Prof. domestic help. 212-674-2629

Bob Dellacona's Maid In NY—Help is on the way. 212-777-6000.

Company Clean Inc.—Quality maids for apts, home, office, stores & party service. Serving Manhattan, Bklyn. 718-743-6555

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Imaculean—Cleans it all, Ceiling to Floor, Wall to Wall! Call 212-995-8686

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CAREER SERVICE

REAL ESTATE CAREER TRAINING
Attend Information Evening
Thurs., Sept. 22, 6 pm.
RSVP, **(212) 517-0564.**
Marymount Manhattan College
221 E. 71st St., N.Y., N.Y. 10021

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Small classes, convenient scheduling.
Career Information: Th., Sept. 22, 6 pm.
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Marymount Manhattan College
221 E. 71st St., N.Y., N.Y. 10021

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FOR PSYCHOTHERAPY
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Evaluation Consultation Referral.
Offices Throughout New York.
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We specialize in finding you
the right therapist.
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We're Different...You Have A Choice
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Psychotherapies Selection Svc. **307-5977.**

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Looking For The Right Therapist
For Your Very Special Needs
Manhattan Referral Service For Counseling & Psychotherapy matches you and your needs with the right therapist. Short/Long-Term Therapy. 212-678-4766

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All Fears, Speaking, Crowds, Heights,
People, Shy, Flying. Call: **(212) 935-0984.**

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

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Divorce—Make it a little easier!
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on Apple, Wang & IBM Workshops.
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Marymount Manhattan College
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Have a fling with 1,445,000 readers.
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Source: 1988 SMRB.

Continued on next page.

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EDUCATION

TRANSLATING & INTERPRETING
Attend Career Information Evening,
Thurs., Sept. 22, 6 pm.
RSVP, **(212) 517-0564.**
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221 E. 71st St., N.Y., N.Y. 10021

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

FASHION

Designer Sample Warehouse Sale—Lace dresses, size 4-14, price starts at $200, Sept. 12-26. For appt 212-736-2895
498 7th Ave (Betw. 36 & 37 Sts.) 2nd Fl.

Our Business Is Your Best Looks
Personal Shoppers, All Fashion Needs.
Call **IMAGES 212-749-2076**

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Put A French Chef In Your Kitchen
And Let Him Teach You How To Cook
Or Let Him Make Your Next Party
A Memorable Affair.
Call Gregory **212-288-0476**

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ATTENTION ROLEX OWNERS:
Custom Diamond Dials, $495.
Diamond Bezels, $775 - Guaranteed.
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No Hidden Cost
Uncontested On Consent
All Family Law Matters
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SABRA'S MOVING & STORAGE
• LAST MINUTE
• PIANOS, ART, ANTIQUES
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FAST • CAREFUL • EXPERT
ART • ANTIQUES • PIANOS
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No. 10860 2067 B'way/72nd

Broser Bros., Est. 1892—Moving, packing, crating. Antiques. T10631. 159 E 28 St. Residential: 3 men, $60/hr. 212-599-1885.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 311 E. 60 St., NYC DOT T10303. 212-752-5040.

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If you're looking
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Good & Cheap
LAST MINUTE!
COHEN
Moving & Storage
419 E. 72 St.
We move the best for less.
• Any size job • 24 hours • Anywhere
662-6436
T11294

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426 E 91, DOT 1776. **212-289-1511**
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Celebrity Moving—Rated best in NYC. Same day, superior service. Deluxe full-service storage specialists. MC/Visa. DOT 1866. 212-936-7171, 718-786-1350.

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Rainbow Movers Inc.—Since 1977. Art, home, office, packing, storage, all supplies, free est. 212-431-8551. DOT 1747.

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MOVING AND MINI-STORAGE
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DOT T10674 ICC MC176990

"Fast On The Job," More Careful,
Able To Move You Anywhere..."
SuperMen
Experienced Supermovers. 7 days service.
Packing, storage, boxes. Low rates.
For free estimate: **212-724-0003**
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VAN GOGH MOVERS
All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster St, NYC. **212-226-0500.**

NATIONAL VAN LINES, INC.
Long Distance Movers. Call Van Gogh Movers, N.Y. Agent, for free cost survey. ICC No. MC42866. **212-226-0500.**

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All-American Limousine Ltd.—Luxury stretches. VCR/Bar/Phone. 212-860-5650

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TIMELY WHEELS CAR & LIMO-24 Hr
Transportation from **NYC** to... **Anywhere.**
• **Late Model Sedan:** In town-$18/hr; to LAG-$16; to JFK-$25; to Newark-$27.
• **Luxury Sedan:** In town-$20/hr; to LAG-$19; to JFK-$28; to Newark-$30.
Stretches avail. **212-645-9888** AMEX

LEWIS DAVID LIMOUSINES
Stretches with TV/phone/champagne bar $29/hour, any day, 3 hr. min. **212-996-5353**

Allstate Car & Limo—Luxury cars at less than taxi prices. $15 LaGuardia, $22 JFK, $23 Newark from NYC. Hourly $15, limousines $30 per hour, 2-hour minimum. Tolls and gratuities not included. 24 hours. Corp. welcome. 212-741-7440, 1-800-453-4099. AE/DC/CB.

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Airports, Out Of Town, Any Occasion.
Reliable, Courteous. 212-877-8012

CRESTWOOD CAR & LIMO
Large fleet Lincoln Town Car Sedans
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Best clean/best massage you ever had.
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European Aromatics—East side location. Gail McKee Studio. 212-599-2995.

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Come Join Us—In an unforgettable massage. E. 50's. 212-759-7386.

Lex Studio—Shiatsu/Swedish. 31 St/Park Ave, Room 13. 212-532-9026, by appt.

Relax With A Health Massage—Studio/hotel service avail. E 86 St. 212-249-2594

Relaxing Experience—Quality massage. Studio/Hotel/Residential. 212-697-5297

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Studio/Hotel Superb Massage.
Credit Cards Welcome. 212-826-8814

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Sophisticated Masseuse—Relieve stress with a wonderful massage. 212-873-7656

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Shiatsu & Swedish massage. Professional. Educated in Japan. Many new expert masseuses. Studio/hotel/res. **212-382-2009**

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By appt. only. Near Bethpage LIRR.

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YOUNG CLASSY WOMAN
Will give you a superior massage. Studio hotel/residential available. **212-629-3835.**

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage. Studio, Hotel, Residential. 212-472-1138.

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Private studio only. By appointment only.
10am-10pm 212-213-5224

516-673-3369/3363
Shiatsu, Acupressure, Sauna
Dixhill, Huntington, LIE Exit 49

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Luxurious surroundings.
Residential/hotel. **212-262-4537.**

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Diana's East Is Back
59th & Third. Reasonable & relaxing.
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HOLISTIC SUN CENTER
Acupressure, Massage, Suntan.
Near Bayside train station. **718-279-3502**

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MASSAGE

Excellence, Security & Convenience
Studio & residential lic. massage. Late calls okay. E. 70's. **212-744-5633**

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Professional Shiatsu & Swedish Massage
Hotel/Residential. **212-265-8796.**

Empire Massage—Magical moments for your body. AX/VI. Outcalls. 212-689-5496

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The ultimate in elegance & relaxation.
Hotel service available. **212-582-6272.**

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Sable—Studio/hotel/residential. 212-262-6583.

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Tokyo Spa - 516-794-1646—Long Island. Excellent shiatsu/Swedish massage.

A Soothing Massage—For the discerning man, fine quality. AX/VI, 212-286-8823

TOKYO ROSE
[illegible]
The Best Shiatsu In Queens.
49-20 43 Avenue.
718-898-0180
24 Hours. 7 Days. Hotel/Residential.

Mature, Classy Lady—Massage to help you float through your day. Studio/hotel/residential. **212-629-3835.**

Be Massaged—By a versatile, beautiful, mature woman. 212-371-9855.

European Aromatics—East side location. Gail McKee Studio. 212-599-2995.

FEEL THE BEST
Classy young ladies to soothe you in elegant surroundings. **212-725-5963**

GINJA MASSAGE
Sauna/shower/shiatsu.
LIE exit 32, **516-466-0766**

Ichi Ban Oriental Shiatsu—Midtown. 24 hrs, 7 days - 212-643-8717; 643-8718.

Kyoto—Shiatsu, Swedish. Masseuses from Japan, professional staff, educated in Japan. Studio and hotel. 212-557-0525.

Ultima Massage—Great Neck, Exit 33 or LIRR 1/2 mile. 516-466-9191. 9am-9pm

Vanessa—East 54th St. Swedish. 10am-12mid. 212-308-2462.

SUNSHINE
Oriental Japanese
Body Shampoo & Excellent Shiatsu
40-12 80 St. 2nd fl. Jackson Heights
718-424-0837
24 hours - 7 days Hotel/Residential

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

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Unlock From Phys/Emotional Stress—Deep tissue. Legit. 212-879-6592.

Japanese Shiatsu—Swedish Massage. Studio/Hotel. Prof. Service. 212-308-6777

Feel Alive—Deep muscle/therapeutic Swedish/Shiatsu. Call Joyce 212-696-0043

European RN, Therapeutic Bodywork.
Swedish/Deep Muscle, Gentle Medical.
Bayside By Appt. **718-279-0303**

Expert Swedish—Muscle injuries. Ladies welcome, Jean. 212-750-8947, 365 days

Shiatsu—Home - office - hotel. Ladies call: 212-689-5386. Men call: 212-545-1955.

Reduce Stress - Relieve Fatigue
Swedish massage - No sex calls.
37th St. & Broadway. 212-869-4346.

J. & H. Studio—Expert Shiatsu & Swedish. 212-827-0735 (residence service)

Mano Matthews—Dancers/sports massage also. W.73. 212-724-0717, 787-1883.

Japanese Health Club—212-307-0666, 765-2845. Massage, sauna, steam. AX.

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Catcare—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996.

Cat Sitters Service Of NY, Inc.—Cat care in your home - Bonded. 212-362-2175.

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Candid Wedding Photography—Award-winner. Classic Studio, 212-466-0707.

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Ask about our video personals.

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Effective Professional Resumes—Plus career/marketing counseling 212 744-1186

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Sexual Problems?—Male counselor. Private! Personal! Patient! 212-832-6659.

Psychodramatist—The ultimate in all psychodrama phases. 212-496-1794

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Psychotherapist—Explore all subjects. Role playing - 24 hrs. 516-422-2404.

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Smart Gestalt—Good therapy shouldn't take forever. 212-595-4530.

Sexuality Counseling & Therapy—Private & confidential. 516-482-2617

Kind, Sensitive Surrogate Therapist—Well-trained. 212-865-7214

Psychodramas, Role-Playing
Explore Hidden Impulses. All Major Credit Cards. **212-947-4140** 24 Hours

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Escapist COMPULSIONS Explored.
Role-playing, 150 unusual dramas.
PhD. 7 days. 11am-10pm. 212-475-3377.

Psychodrama: Behavior Modification
therapy in best British traditions.
By appointment only.
Miss J. Styles. 212-674-7374

Luvsaver Hotline—Unique Role Playing. No subject taboo. Fee. 212-246-0331.

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PSYCHODRAMA
FOR MEN & WOMEN
On-call 24 hours.
516-696-2788

Sexual Problems?—Masters and Johnson trained. Dr Bragar, 212-935-0979, 344 E 63

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Hypnosis - Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter, 230 E. 52 St. **212-371-6647**

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

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Quick Service—Local & long distance. Reasonable rates. 212-473-8433.

Men With Van—Anytime, low rates, reliable. 15' truck & van. 212-223-0363.

Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 any time.

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Metro Video—Professional Hi Fi, VCR, Cable TV installation. Call our problem-solvers. 212-406-2760

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Immediate cash paid for any size, any condition. Handmade Oriental rugs. Single items or entire estates.
NY Oriental Rug Company. **718-544-8300.**

Attention Services And Sales Advertisers
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Call 212-971-3155.
Source: 1988 SMRB.

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Season's Offerings In

Holiday Entertaining

New York Magazine's annual issue of gracious ideas.

Featured will be the kinds of services that will help our readers find an artful approach to their holiday entertaining.

Beautifully photographed and expertly written, this special issue sparkles with ideas that jump off the pages and into the homes of 1.4 million readers with the knack for entertaining with style and panache.

Place your ideas in the
magazine where the unexpected is the usual
board of fare.

Call 212-971-3155

AD CLOSE: October 11.
ISSUE DATE: October 24. ON SALE: October 17.

Source: 1988 SMRB

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

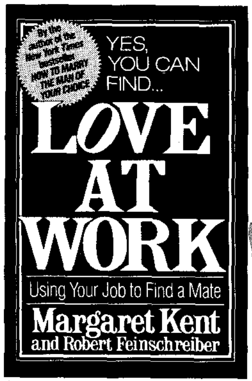
Box
Number

New York Magazine,
P.O. Box 4600
New York, New York 10163

Green-Eyed Brunette—One-time model, full-time creative exec, all-time fan of the Sunday crossword, the Mississippi blues, long hikes in the country. Plays a mean game of miniature golf. Single white female, 32 and fit, seeks bright, professional male for theater, sports, restaurants, etc. Note, photo if possible. NYM N132

If I Were A Car, I'd Be A Mercedes—I'm a beautiful, classy, spirited, 48-years-young woman, world-traveled business exec. Looking for a man to share experiences, humor, music, theater, feelings, nature and maybe life. Age unimportant, but you must be a nice person inside and out. Letter/phone, please. NYM A030

HOW TO FIND ROMANCE ON THE JOB!



By the author of the New York Times bestseller HOW TO MARRY THE MAN OF YOUR CHOICE
YES, YOU CAN FIND...
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Margaret Kent
and Robert Feinschreiber

A Warner hardcover from the bestselling author of *How to Marry the Man of Your Choice.*
Call
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Seeking Sophistication, Maturity—In a woman. Gentleman, mid 30's, nonsmoker, no drugs, well-educated and traveled, intelligent and charming, very successful professionally and financially, sophisticated, trim, well-groomed and mannered, at ease at a black tie affair, the ballet, a movie or relaxing in the country. Would like to meet a sophisticated, attractive, stylish woman who enjoys the New York social scene, who seeks friendship and possibly more in a gentleman with the above qualities. Please respond with photo/phone. NYM D121

Not Afraid To Love—Passionate, romantic rainbow-rider wants to live, laugh, love and share life with someone special. Outgoing, warm, affectionate, handsome, humorous, single, white Jewish male, 5'8", MD, mid 30's, seeks fun, friendship, romance, sincere relationship with young 20's to early 30's, family-oriented, cheerful, easygoing, emotionally accessible, communicative but sometimes quiet, single white female with a pleasant face and really good figure. Send note, phone - photo a major plus to: NYM J214

Wonderful Woman Writer—45, 5'5", 128, well-shaped, warm, witty, wily - wants worthy winner, 49-56, with willing heart. Phone number please. NYM R172

Successful Businessman—52, divorced, cultured, caring and communicative, seeks a compatible late 30's-early 40's, nonsmoking lady for potentially serious relationship. Please send phone/photo/note. NYM S011

Successful, Tall, Gorgeous—Shapely, green-eyed brunette, Jewish, 45 years old, educated, well-traveled, elegant, mature, with a zest for first class living and a marvelous sense of humor, interests include opera, art, fine dining, theater, boating and stimulating conversation. Looking for male counterpart, 46-56, 6' and over, educated, cultured, dynamic, secure, sensitive, witty nonsmoker who would bring warmth to any relationship. NYM C316

Warm, Handsome Surgeon—Tender, trim, clean-cut, romantic, 5'10", successful, Jewish, 30's, funny, seeks loving, warm, all-American bride, 34 or less, nonsmoker. Photo necessary. NYM C319

Striking, Dynamic Blond—With blue-grey eyes, trim model appearance, quick-witted, 5'6", 35, international sales - avid jogger with many diverse interests. Loves Manhattan as well as small country towns. Seeks extremely fit, well-traveled, entrepreneurial man with a dynamic sense of humor. Photo a must. NYM Y003

Ad Agency President—Handsome, romantic, sensitive, artistic, very successful, trim, 44, seeks sweet, lovely, educated, blue-eyed Italian woman, 24-36, to live happily ever after. Photo. NYM C248

Book Editor, Male—Seeks wonderful woman. I'm tall, fit, pink-cheeked, gentle, fun, 49, once a model. POB 971, NY 10024

Tall, Danish Blond Beauty—World traveler, widow, young 40's, homes in Manhattan and Florida, wishes to meet very successful Wasp gentleman with great spirit. Photo/note/phone please. NYM L196

Nationally Known Attorney/Author—61, widower, 5'10", 160 lbs, excellent health, who believes being nice is better than being important. Seeks attractive, bright, caring, daring, easygoing, fun Jewish woman, nonsmoker, 45-55, who is also very nice and who enjoys music, theater, politics, travel, dining, dancing, romance and puns. Please tell me about yourself and send recent photo and phone number. NYM J195

Warm, Pretty, Smart Woman, 33—Is seeking her match. If you are a caring, humorous, successful and reasonably well-adjusted white male, 30-45, maybe you can strike my flame. Nonsmoker. Photo appreciated. NYM L199

Japanese Lady Sought—By successful, unmarried American businessman (52). I understand the Japanese kokoro and speak some Japanese. Enjoy the arts, jazz and classical music, bilingual conversation. Letter/phone, please. NYM S013

Last Guy You'd Expect—To search for a mate this way. Very easygoing, successful, funny, handsome, 30 (look 25), 5'10", dark hair, green eyes, healthy athletic build, Tom Cruise type. Culturally diverse with strong moral and social convictions and zest for life. Seeks "together", pretty and musical lady, 20-30, with great sense of humor and Villagey style. Yes, this experience is bizarre! Please send note and recent photo (a must). I will reciprocate. NYM C326

Beyond The Glitz—Lies the real thing. Very handsome man, 5'11", 195 lbs, blue-eyed, very young-looking 44, divorced, Jewish, sensitive, soulful businessman with a love for good music and an appreciation for a real woman. You are sensual, funky, very attractive, 25-35, down-to-earth, nonsmoking, with traditional values, who can appreciate a good man, children and who can make a house into a home. I promise to reply. Manhattan preferred. Photo a must. NYM C299

Something's Still Missing—Famous psychic's predictions have all come true with one exception: a fabulous marriage to a gentleman, late 30's or 40's, with business all over the world. Do you exist? A stunning blond beauty, 26, awaits you. Photo/note appreciated. NYM D132

Looking For A Pretty Leading Lady—To co-star in life's adventures and fun times. Attractive, successful, sincere, divorced Jewish exec, 49, 5'10", athletic and affectionate, into tennis, theater, movies, travel. Seeks to establish a lasting relationship with a woman, 35-45, who is slim but shapely, sensual, sharing, sincere and caring. Photo/phone. NYM N129

Romantic Rebel—Bold, faithful, fiery, handsome Don Quixote, 36, with rakish wit, worldly charm and giant heart, seeks light years of laughter and love with woman who reaches for stars. NYM N131

Pretty Brunette—32, seeks handsome mate, 30-40, who is spirited, upbeat, physically fit and has a good business sense. Appreciation of the arts a plus. Photo, please. NYM S015

Looking For Magic!—Loveable, cute, cuddly and trim, 37-year-old, single Jewish businessman, never married, seeking petite and cute Jewish female who is romantic, fun and loves kids. I'm an easygoing guy with a good sense of humor, looking for that special relationship. Letter and photo, please. NYM C305

Why Not The Best?—Beautiful blond - trim, fit, 5'8", 43, with culture, style and sensuality, knows how to cherish successful, tall, handsome, trim, fit, sensitive man who deserves the finest. Photo. NYM C309

Manhattanite—Attractive, slim, 49-year-old Jewish woman seeks bright Jewish man, 45-55, tall and slender, who is successful and caring, with a good sense of humor and whose interests include travel and the arts. Phone/photo. NYM C317

Easygoing Guy—38, 5'10", professional, intelligent, fairly successful, secure, presentable. Seeks executive/business/professional lady for cozy, warm get-togethers, possible long-term commitment if chemistry is there. If not, then just fun and friendship is okay also. Photo a plus and appreciated. NYM C310

Tall, Slim, Blue-Eyes—Handsome, kind, sensuous, educated, successful executive, 42 years. Seeks very pretty, tallish, slim lady (blond?) with positive outlook, 28-36 years, for romance and friendship. Photo optional. Will respond to all. NYM D129

Know How To Treat A Lady?—If you're an intelligent, affectionate, successful, emotionally secure gentleman, 40-50, over 5'10", you may find the best of two worlds in this striking, bright, creative Asian-American woman. Note/phone, photo for reply. NYM L184

A Midwesterner In Manhattan—Jewish male, 33, MBA; playful, witty, cute, caring. Will give his heart to a sweet, educated, attractive woman. Photo. NYM L185

Vivacious, Pretty, Bright—Green-eyed brunette, 36, with bad case of joie de vivre seeks cure. Remedy: attractive, intelligent, professionally established Jewish man, 35-45, desiring serious fun and healthy commitment. Photo please. NYM L186

Genuine, Pretty, Jewish—29, positive, bright, communicative, in shape, successful, enjoys conversation, honesty, travel, films, psychology, outdoors. Seeking attractive mensch who can relate to above - for friendship and possible relationship. NYC. Note/photo. NYM J223

Jewish Male MD—34, seeks warm Jewish female, 24-32, in medicine. NYM L187

Creative Man—46/59, wants one nimble you for I-Thou life. NYM C306

NJ Ivy Male MD—Seeks quality, bright, beautiful, slim, shapely lady (27-37) for marriage - your young kids a plus. I'm multifaceted, tall, trim, very attractive, late 40's. Photo please. NYM L188

You're A Remarkable Senior Man?—Mid 60's-early 70's? Meet lovely Jewish widow, attractive, warm, bright, successful; likes tennis, golf, bridge, cultural life, quiet times too. FL/NY. Write: NYM J226

White Male, 29—5'6", dirty blond hair, blue eyes, nicely built industrial engineer who enjoys summer and winter sports and movies. Seeking an attractive, warm and sensitive woman, 25-36, to share these nice things in life. Photo. NYM L189

Successful Male—38, 6'2", 170 lbs, looking for a woman, slim, minimum 5'4", nonsmoker, 30-40, for monogamous relationship. Recent photo and phone. NYM D125

Still Love "Leave It To Beaver"—I don't. Pretty, trim, real person, 38, grown-up, Jewish, seeks co-grownup to descend into middle age and forget Woodstock with. 80's gal, lithe, Emmy award-winning comedy writer, wants nice, real guy to curl up on couch and ingest prime time with. Out-of-towners welcome. NYM C036

Where Is Love?—Over-educated lady, 40, with a passion for theater, seeks extroverted, sensitive gentleman to sweep her off her feet. NYM C307

All Work, No Play—Isn't enough for warm, tall, handsome Jewish attorney, 29. Seeks bright, slim, attractive Jewish female for lasting relationship. Photo. NYM C314

Looking For Someone Special?—Me too. Attractive, successful Jewish male, 34, 5'7", 140, divorced. Seeks single lady, 28-35, to share my life with. I enjoy movies, dining out, watersports, horse races, travel and more. Photo/note/phone. POB 8534, Piscataway, NJ 08855.

Attractive, Outgoing Woman—Seeks confident, caring, well-educated man. I'm 35, 5'3", slim, athletic and hold an executive level job with a Fortune 500 firm. Interests include tennis, sailing and golf. You are a professional, 32-45 years old, athletic, attractive, great sense of humor and interested in a serious relationship. Children and pets should pose no threat. Photo/note requested. NYM C278

Shiksa Looks And Yiddishe Cuppe—32, tall, shapely (not scrawny), blondish/green-eyed. Like movies, travel, restaurants, making and spending money, long kisses. You: tall, evolved, hardworking nonsmoker without kids or cats. Recent photo/phone, please. NYM D128

Attractive Professional Brunette—5'10", 30, seeks relatively stable man with sense of adventure, intelligence, humor and wit. Note/photo appreciated. NYM N134

I Dare You—To let your sense of adventure and curiosity overwhelm your skepticism. Are you a smart, well-educated man who loves his work, loves to play and is caring, kind and honest. I am an Ivy-educated Jewish woman, 33, bright, gutsy, full of mischief, with dark, exotic looks. A bit offbeat but a bit old-fashioned. Great job. Great friends. Send letter/photo. NYM D127

Multimillionaire Greek-American—Entrepreneur, 5'5", attractive, affectionate, charismatic, compassionate, personable, sensuous, sincere, thoughtful, warm and witty. Loves travel, shore, movies, gardening, reading and sports. Seeks old-fashioned, attractive female, 25-36, with similar qualities, from good family background, for love, marriage and baby carriage. Photo/phone. NYM L193

French Lady—For single Jewish man, 40, new to NY. Ideal is 25-45, bright, artistic, athletic and too shy to answer this ad. NYM N135

Hispanic Lady Requested—Sensitive white male, Jewish (nonreligious), American, Manhattan resident, 33, 5'6"-5'7", business owner, seeks attractive Hispanic lady, under 40, with old-fashioned values, for hopefully forever relationship. Looking for caring, honest, loyal and loving woman to share life with. Please send note/phone/photo. Nonsmoker. Reply to POB 368, Peck Slip Station, NY, NY 10272

Back From Safari—Warm, fit, pretty woman, 5'9", 36. Likes opera/outdoors, Shakespeare/sci-fi, etc. No smoking/drugs/motorcycles. Describe last/best vacation. Photo, please. NYM C320

Ski With Me—And sail, dance, play - tall, leggy, beamingly affectionate, successful, contemporary NJ woman (42), seeks semi-sane, male counterpart (35-49) for added joie de vivre. Must be literate, have sense of humor and heart of gold. Note/photo/phone. NYM D130

Sincere, 39—Good-looking, athletic, very successful, sophisticated millionaire wishes to meet beautiful, classy, slender lady, under 33. Photo a must. NYM C311

Outdoorsy Sailor/Skier—Art, music, fun-lover. Seeks romantic, slim, 38-43 gal, to share my toys and life. Must know how to connect intellectually, be adventurous/reasonably athletic. Photo. NYM D131

Asian-American Beauty—Bright, sensitive, enterprising woman with style and grace. Likes dancing, museums, cooking. If you are a tall, trim, successful man with a sense of humor, warmth and self-confidence, 38-48, please send note/phone - photo a must. NYM C312

Serious Relationship—Is what petite, very pretty, feminine Manhattanite is seeking. Talking about me - full of fun, great zest for life, independent and flexible, knows how to make a relationship work. You: mid 40's-50's, sense of humor, intelligent and accomplished and willing to meet for a drink. NYM J037

Feature Film Editor—40, tall, handsome blond/blue eyes, successful. Seeks sincere, beautiful, loving Wasp or Asian New Yorker, 23-35, for long-term synchronization. Note/photo and sense of humor essential. NYM Y002

Let's Dine In The Smoking Section—If we must make a choice. I'm a handsome, professional Jewish male, 30, 5'9", 165 lbs, successful but down-to-earth, thoughtful and compassionate. My preference is an attractive, fashionable, communicative, Jewish female smoker, 23-31, who enjoys sports, travel and romantic dinners. Note/photo/phone please. NYM L194

Handsome, Successful Jewish Exec—45, trim, 6', seeks attractive, bright, fit, sensuous woman, 32-38, for a loving relationship. Photo please. NYM L144

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Always And Forever—Is what I am after. Jewish female, 30, MBA, successful, attractive and athletic, seeks a sincere, dynamic Jewish male, 30-35, with a sense of humor and who is ready for the real thing. Photo/note/phone. NYM C318

Curvy, Petite, Attractive—(Christian) professional. Energetic, articulate, gregarious, healthy and fit - good-hearted, upbeat, romantic. Interests range from Mozart to motorcycles: hiking, theater, dancing high on list. Seek attractive male counterpart (45-55) to share love, life, laughter. NJ resident - office NYC. Send photo/letter. NYM N136

Entrepreneur, 38, 6'3", 195 lbs—Fit, trim, secure, splits year between NY and FL. Seeks tall, trim, attractive, intelligent female to share life's finer pleasures through a lasting relationship. Photo/phone please. NYM T442

Just Turned Forty, It's Not So Bad—I look like thirty so I can't be sad. I am petite, pretty, witty Jewish lady and smart. Looking for a new start with a Jewish man who is good-looking, has a sense of humor and is kind with relationship in mind. Photo please. NYM L140

Sincerely Seeking Someone—A gentleman of character, intelligence, and success. I am a green-eyed psychotherapist, 35, 5'9", an Ivy grad, of mixed race and considered exotic. NYM N139

Fun-Loving Professional Woman—32, bright, attractive. Seeks an ordinary man to share good times. NYM C060

Sexy, Lady Attorney—Pretty, 37, 5'5", slim, Jewish - seeks nurturing, fun relationship with supportive, vital, athletic, nonsmoking, professional Jewish man, 35-45. Photo. NYM C295

When?—Was the last time you met someone you really liked? Probably a while ago or you wouldn't be reading this ad (and I wouldn't be writing it). I am a successful Wall Street professional, 38, with a wide range of interests, supposedly good-looking, very athletic and financially secure. Well-traveled, well-read and, well, tired of meeting women with whom I have little in common. You should be described by others as extremely attractive, in your low 30's, Christian, adventuresome, have a compassionate heart and possess a sense of humor that is finely tuned. Truth in advertising is probably important in this, so reasonable replies and photos will be reciprocated in kind. NYM C290

Caring, Warm, Attractive Woman—Seeks sensitive, affectionate, refined, fun-loving male, 33-43, to enjoy life. Supply bio/phone. Photo a must. NYM C247

Beautiful Widow—Green-eyed blond, 45 (look 38). Seeks tall, handsome widower, 43-55, to enjoy films, theater, golf and hopefully, life and romance. NYM L195

Bright, Witty Widower—Without dependents, professional, 52, 5'6", 130 lbs, seeks one woman to be the most important person in his life. Please write immediately; nothing bad will happen, something wonderful may. NYM N138

Romantic Realist, Casual Sophisticate—Genuine, warm, truly pretty, sexy, slim and bright. Seeks upbeat, secure, lean, active (Jewish/Manhattan?) man, 31-41ish, to explore NYC, country, culture, biking and skiing and each other this autumn and beyond. Note, photo helps. NYM Y004

I Love New York—But need someone to share it with. Successful realtor, 28, very pretty, fit Jewish woman with a great sense of humor, wishes to meet attractive, successful man who enjoys fine dining, theater, shopping, travel and romantic evenings at home. Photo please. NYM L197

Want To Have A Child?—An unusual bachelor with paternal instincts, not ready to get married for philosophical reasons, Jewish, 36, very good-looking, healthy and smart. Looking for a strong, special woman with similar qualities, for a relationship and a lifetime commitment to our child. NYM L160

Extremely Handsome—Wealthy man, 32, seeks Cinderella. POB 3697, NYC 10185

Successful, Moneyed Male—6'2", 195 lbs, 47, well-built, seeks new, attractive, bright, 30-40-year-old female, for fun, dinner, travel and relationship. NYM C297

Big Huggy Bear Needs Honey—Wanted: one affectionate, intelligent, sincere, nice-looking woman who would appreciate a man who is warm, bright, supportive, 46, happily self-employed, with a good sense of humor - to share art, film, good conversation and, with a bit of luck, lots more. NYM C294

Hi!—I am a tall, beautiful, young Jewish woman looking for a tall (6' plus) man, 25-35, to explore love and marriage. If you are sensitive, communicative, physically fit and not afraid of commitment, send a note/photo/phone number and I'll reply with the same. NYM D120

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Intelligent, Funny, Self-Reliant—Beautiful woman, looking for a decent man, 43-53, who has skills and desire for a relationship. Note and phone, thank you. NYM C315

Very Attractive MD—34, 6', 180, seeks slim, beautiful female. Photo. NYM C322

Honor, Brains, Humor—Very comely writer/editor, 36, Wasp, seeks the above in a man who is good for the long haul. Letter, photo helpful. NYM Y001

You Were A Tomboy—A little bigger, tad prettier, bit smarter and a lot stronger than your peers. Your honest, rural values will mesh with this late bloomer in his late 30's, who, by dint of skill and luck, has looks, success, wit and a kind disposition. High school or college varsity photo welcome. NYM L174

Star Of India—Handsome, Italian-American male, 39, 5'6", seeks beautiful, slender, educated and cultured Indian princess. NYM Y006

Very Pretty Professional—Athletic, Jewish, 32, loves tennis, aerobics, skiing, theater. Seeks professional, attractive man with a good sense of humor. Photo/phone, please. Residing in Connecticut but loves New York City. NYM J200

Artistic Green-Eyed Blond—Seeks tall Renaissance man, 50 plus. NYM L172

Attractive—Woman, witty, successful, black, mid 40's, seeks sophisticated, successful, caring and ambitious male who is energetic, world-traveler, 40's-50's - interest in real estate, the arts and laughter a plus. NYM Y007

Single, Jewish, 26-Year-Old Male—Manhattanite, small business owner, with a fun approach to life, seeks warm, fun-loving woman, between the ages of 24-30. NYM J142

If You Are A Small-Waisted—Petite young woman, 18-28, bright, attractive and desirable and want intimacy and dedication and perhaps marriage with a tall, fair, good-looking man who is wealthy, successful, 40, and has everything in life except you, send a note, photo, phone and we'll complete each other's lives for the next forty years. NYM L200

Good Men Are Hard To Find—So in the meantime I became a single parent. I'm 41, thin, pretty, physically fit, financially secure and still hoping to find a good man who's motivated, handsome, successful and happy with life, 40-55. Recent photo and note please. NYM L201

Precious Gem Seeks Perfect Setting—I'm beautiful, fun, Jewish, 25, with a heart of gold. And you? NYM C259

Eligible Gentleman—Well-bred, early 40's, dashing looks, worldly and successful, who has yet to meet his match: a tall, vivacious brunette, mid 30's, fashionable and international. Perhaps you would have a thought? NYM J197

White Male, 38, 6'4"—Creative entrepreneur, like movies, art, theater, jogging, skiing. Seeks bright, self-sufficient, easygoing, tall woman. Note/photo. NYM J202

Striking Brunette—36, slim, professional, well-traveled and cultured. Seeks similar man for relationship. Photo. NYM S014

Short, Fat, Ugly And Broke—Is how my ex-wife describes me. The woman never spoke an honest word in her life. At 44, successful, good-looking, I don't take myself too seriously and am looking for that special woman - beautiful, charming etc. Photo please. NYM J203

I'm A Nice Guy—Really. Am also 37, white, trim, attractive, professional, bright, Catholic, sensitive, somewhat shy. Looking for a pretty, trim, warm, bright, modest nonsmoking woman. Long note and photo. NYM J205

Flowers And Balloons—Brandenburg Concertos and the "Yellow Submarine", New York Mets and Shakespeare in The Park, London subways and Jerusalem too! Manhattan executive/writer, 46, Jewish, slender, blue-eyed, pretty, seeks warm, sensitive intelligent man for something real. NYM J204

Wanted:—Woody Allen/B. Cardozo hybrid, over 38, by: beautiful, tall, leggy, curvy teacher/law student. NYM N125

Was Your Half-Share On East Quogue—Not quite what you expected? Ready for a full share in a bright, funny, romantic, emotionally and financially secure, 35, professional, Jewish (nonreligious) man who loves to spend fall weekends driving down back roads in Vermont, toasting my feet by a roaring fire, kicking up leaves in the woods and exulting in the beauty of nature and hopefully you. If you're a quality (well-educated, professional, multi-faceted) 20's-30's, trim, L.L. Bean to Bloomie's female, with a good heart and mind, please respond. Photo helpful. NYM J206

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM N140

Beautiful Latina Professional—Wishes to meet easygoing, stable, successful good-looking male for wonderful adventure, 35 plus, nonsmoker. Letter/phone. NYM J207

Attractive, Sophisticated, Successful—Female designer and mother, 44, seeks tall, athletic, dynamic, adventuresome, younger, nice Jewish guy, 35-44. Photo/phone/note. NYM C279

Irresistible—Vivacious, refined, stunning brunette, 35, with sensational smile. My quest - a warm, optimistic, established, Jewish man, 35-50, who is open to finding his one and only. NYM C280

I Can Be Your Best Friend—To share warm romantic evenings and all of the rewarding challenges of life. I am 38, slim, athletic, educated, professional Jewish woman. You are a refined Jewish man, 35-45, independent of mind, who knows how to attain the goal he sets for himself. Note/phone/photo. NYM J208

Slender, Playful, Attractive—Professional Jewish woman, 42, no religious preference, loving, warm disposition, cultural, athletic interests. Seeks man of integrity, who is satisfied with his work/self and would like an enduring relationship. NYM C281

Match This—Straightforward, handsome, offbeat Wall-Streeter, 30, seeks bright, motivated, attractive woman. Photo/note/phone. NYM J209

Pretty Writer—33, seeks nonsmoking, fit and spirited man who likes city, country, cinema, bicyling and dogs. NYM J210

Ready To Share—My love for music, dance, the ocean and travel, good conversation and friends, with a warm, emotionally available, successful Jewish man, 40-55, 5'10" plus. I am an attractive, slim, bright, energetic, sensual, successful businesswoman who is ready to make this ad work. NYM C283

Handsome Designer/Entrepreneur—Very young 45, in great shape, would like relationship with stylish, attractive, affectionate woman who keeps her mind, body and sense of humor alive. Note/photo. NYM D118

Subway Series Hopeful—Die-hard Mets fan, female, 30, tall, slim, Jewish, batting a solid .895 in looks, wit, warmth, seeks male teammate, 26-30, with like stats for post-season hits. Don't balk at this ad. Recent photo/note. NYM N126

European Businessman—39, tall, athletic, very handsome, with a unique and original personality, definitely not the ordinary type of businessman, seeks a very attractive woman, externally and internally, for meaningful relationship. Photo. NYM C293

Charming Blond—32, witty, secure, sexy, active, loyal. Loves antiques, art, nature, home. Seeking her match, tall and established, 30-40. Photo. NYM C285

Jewish Exec—46, handsome, athletic, intelligent, honest, financially secure, 6', blue eyes. Enjoys skiing, movies, travel. Seeks intelligent, sensitive Jewish female, 30-45. Photo. NYM C286

Really Nice Guy—33, tall, thin, blond, Jewish, successful yet unpretentious and sincere. Looking for special lady to share life's journey. Photo please. NYM N143

Once In A Great While—We do meet someone who can make life a wonderful adventure, who is understanding, giving, romantic, a good listener. Someone who makes us feel alive. I am that someone. I am a 5'7", very pretty, young 50's widow, seeking a gentleman who values commitment and who longs for a caring heart and supportive hand to hold. NYM N128

Excited About Life And Single!—High-energy, attractive and athletic with green-gold eyes that smile and amber hair. I'm a 29-year-old, sensitive businesswoman who loves fun and is not afraid of laughing at myself. You'll find me at the theater or even skiing - and I'm looking for a confident yet "evolving" guy to grow with. Note/photo, please. NYM J220

Pretty, Slim Jewish Widow—60 years young, looking for a meaningful relationship, to start a new chapter in her life. Seeks an equally secure, warm, sensitive, caring man who also enjoys golf, travel, theater and fine dining. Nonsmoker. Recent photo/phone. NYM C288

Semi-Retired—44, 5'11", 162 lbs, fitness/recreation-minded, handsome, supportive, emotionally secure, affectionate, divorced, Jewish (nonreligious). You're 21-35, any religion, professional, 5'4" plus, shapely, nice-looking, nonsmoker, emotionally secure, supportive, affectionate (kids okay). Phone/photo optional. POB 525, New Rochelle, NY, 10801

LI Male Preferred—For attractive, 34, 5'7", bright, financially secure, Jewish, divorced mom. Seeks sharp male counterpart who is accustomed to the finer things in life. Respond on letterhead. Note/photo appreciated. NYM J212

Ralph Seeks His Alice—Handsome, Westchester Jewish male, 32, 6'0", warm and funny, seeks single Jewish female, 24-34, nonsmoker, cute, honest and compassionate, for a "bang zoom" serious relationship. Pow! Let's go to the moon together! Photo/note/phone. NYM D119

Need A Friend?—Handsome ad exec, 29, 6'4", seeks woman, 23-30, who is as funny as she is intelligent. Sound familiar? Note/photo. NYM N127

Seeks Tall Woman—Sincere, caring male, 39, successful professional, attractive. Seeks very tall woman, over 6', warm, affectionate, for relationship. NYM L175

Attractive Teacher—50, seeks warm, caring Christian man. Photo/phone, please. NYM J216

Male, 39, 5'4"—Very handsome, healthy, athletic, successful. Study piano and art. Love the arts, music, travel. Manly, sweet, tender, romantic, playful, funny, sensuous, easygoing. Seek attractive woman. Tall, okay. Photo. NYM C304

Attractive Redhead—25, Jewish, sensitive, spontaneous, career-oriented, enjoys sports, theater, dining. Seeks tall, Jewish, bright, established man, 27-35, for romance. Photo/phone. NYM C298

Very Attractive Ecuadorian Woman—30, seeks warm, caring, professional man for lasting relationship. NYM L181

Most Eligible Bachelor—Has everything (good looks, charm, brains, class, money and more) but you: very pretty woman, 20-30, leggy, fit, intelligent, who would "never" reply to a personal ad except this once, because you're looking for me. No photo, no reply. NYM C300

Strikingly Handsome—Charming writer in 30's, who is honest, sensitive, fit, witty, wealthy, wise, seeks very pretty, highly educated, blond Manhattanite in 20's for lasting relationship. Bio/photo. NYM J217

My Dream Is To Fall In Love—And never look back. 37-year-old, 5'10", handsome Jewish male dreams of pretty, warm, sincere, honest, loving, slim female, 24-31. Photo/phone appreciated. NYM L182

Adventurous, Classy And Successful—Italian male, 32, athletic. Seeks petite, classy, cultured Italian beauty with dry wit and charm, to share beachfront weekends, big family affairs and simmering romantic eves. We're clever and a bit caustic but friends still call for advice. Let's ditch the shingle and succumb to traditional goals by modern means. Photo. NYM L183

Voted One Of U.S. Notable—Personalities. Handsome, athletic, bright attorney. Seeks bright, beautiful woman, 37-42, Jewish. Photo a must. please. NYM N141

Active, Attractive—Slim woman, 39, enjoys movies, theater, biking, fine dining, long walks, good talks. Looking for bright, secure romantic, 35-45, with sense of humor - to explore the joys of NY and each other. NYM J222

Extremely Handsome—Athletic, funny, intelligent, financially secure, just 30, loveable Jewish male searching for beautiful woman to share laughs and more. Photo and note. NYM C308

Pretty, Slim, Loving—Fit Jewish (34) woman, seeks young, caring, attractive, highly successful man for romance/friendship/marriage. Photo. NYM L104

Energetic Westchester Woman—42, Jewish, who likes the country and the city, seeks to enjoy sports, theater and travel with male counterpart. Bio, recent photo a must. NYM L161

The Perfect Match—Beautiful, sparkly, extremely successful professional, 45, seeks accomplished, cultured mensch who enjoys elegant living and intimacy. Note/photo. NYM L034

Adventurous, Charming, Sensitive—27, 6', handsome, red-haired, athletic Manhattan physician, seeks a caring, slim, intelligent woman. Phone/photo. NYM C262

Beautiful, Exotic JD—29, Jewish, seeks tall, Jewish professional man, 28-40, who loves to laugh. Photo. NYM C260

Extremely Pretty, Athletic MD—Seeks witty, successful Jewish male, 28-38. Prefer live in NYC. Photo/phone. NYM C187

Greek-American Professional, 31—6', 175 lbs, seeks slim, personable lady, 22-35, family-oriented, with old-fashioned values. Photo/bio. NYM L162

Corporate President, 31—Fast-track yuppie, complete with condo, car, boat and ample supply of blue jeans, seeks smart, good-natured gal for a quest through life, 22-39. Photo/bio. No drugs. NYM J190

Sensitive Jewish Widower—CPA, younglooking 57, 6'3', in good health, down-to-earth person. Desires a slim, good-looking, sensitive, nonsmoking, loving and caring woman, 45-54, with grown children, to share the joys of life. Photo/bio/phone, please. NYM C263

Young Man—Seeks the company of an older woman. I am tall, secure, handsome and intelligent. This single white male won't be found in a bar. Instead, send a note/phone/photo to: NYM C216.

My Birthday Present—Athletic exec, young body/spirit, giving, 6', slim, seeks active, slim, warm woman, 30-45, for love, travel, fun, life and my 50th. For surprise - note/photo (will exchange). NYM C241

Very Athletic Dentist—29, 5'10", all-American type, seeks fetching, educated Christian woman, 23-31, 5'2"-5'9", who loves music, sports, travel. Photo/note/phone a must. NYM J169

Love Great Food—But hate to dine alone. Spontaneous, fun-loving, sincere male, 30, 5'6", seeks petite woman who enjoys jazz, movies, sports, acting frivolously and the excitement of NYC. Note/photo appreciated. NYM C233

Earthy Gent—A warm, distinguished, mature, greying and masculine exec of 59, 5'10" - top-echelon caliber. Jewish, divorced and now considering a solid relationship with the "Right Lady". If you possess wit, charm, poise, soft feminine curves, are under 5'7", very attractive and a playful lady at heart, please forward letter with photo and phone. NYM C243

Ivy, Tall, Good-Looking—Business/professional, 39, Jewish, seeks cultured, pretty, slim Ivy professional. Photo/bio/phone. NYM J174

Exotic Asian-American Female—29, enjoys the arts, traveling and food. Seeks white male with similar interests and a sense of humor. Photo/note, please. Cooper Sta, POB 1260, NY, NY 10276

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Sincere, Spontaneous, Sassy—Pretty RN, age 41, interested in meeting an exciting male, to age 50, who believes in romance, hand-holding and hugging. Phone/photo, please. NYM C234

Winning Smile Of NJ Widower—Needs encouragement from lithesome widow - sharing music, playing Scrabble, walking shoreline, driving byways, savoring quiet dinners. NYM L154

Cute MD—26, 5'7", intelligent, well-traveled, athletic with good sense of humor, seeking Jewish lady of substance. Photo, please. NYM J196

Pretty Chinese Lady—Well-educated, seeks a man, 37-50, for friendship/marriage. Note/phone, please. NYM C267

A Touch Of Class—Lady MD, seeking successful, secure, affectionate man, 35-50, for loving, lasting, exciting relationship. Photo. NYM N119

Classy, Very Attractive, Athletic—5'8", 32, white gal, loves life, museums, movies, laughing, quiet times. Seeks a 32-40, professional Christian, strong but sensitive male for relationship. Letter/photo, please. NYM L169

Oh, So Funny—Jewish male, 27, 5'7", bright and down-to-earth. Seeks sweet woman with a nice laugh. Nonsmoker, please. NYM C270

Strawberry-Blond Professional—Pretty, 30's, 5'8", warm, vivacious, witty PhD. Seeks loving, handsome, successful man for fun, friendship, romance, commitment. NYM L170

Crazy Lady Wanted—Cute, successful, creative, Jewish ad exec, 39, with great sense of humor. Seeks stylish, super-slim, assertive, younger girl, 22 plus, for casual dinners, cozy nights at home, comedy clubs and the country. Photo/note. NYM C269

Go West Young Man—I did, and after 13 years I'm back. This 31, Jewish, humorous, sincere, successful entrepreneur is seeking a woman, 25-30, Jewish, practical, good-looking, fun, with out-of-town morals and NYC class, to travel the great road of life with. Photo/phone. NYM D117

Life's Too Short—So let's go out and have some fun, stay home and cook a great dinner, play in the sun or on the slopes, travel, movies, talking, sharing and loving. Young 33, good-looking, professional Jewish male, 5'5", slim and never been married. Looking for a petite Jewish female, 24-32, to enjoy life with. NYM N123

Rich Jewish Lady—Seeks male doctor, lawyer, businessman, 37-48. NYM L168

Witty, Playful Woman—39, who loves high-rise living with all its attendant charms. Offers slim, attractive package with caring, warm, fun-loving traits inside. Seeking nonsmoking, Jewish man with zest for life, good sense of humor and outgoing demeanor. Major plus if you can do the Lindy. NYM C271

Jewish Physician—Bright, witty, fit, thoughtful - a nice man. Seeks very intelligent, slender, pretty, refined but unpretentious woman, nonsmoker, 38-45. Recent photo essential. NYM N121

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I Swear To God—I'm a professional, Jewish male, 33, 5'11", have all my own hair and considered handsome. I'm in great shape, both body and mind. If you are a pretty female with similar qualities and a smile on her face, please respond with photo and I will reciprocate. NYM C272

Warm, Witty, Wise—Spirited, pretty city gal with country leanings (museums to motorcycles, fine food to fishing), seeks compatible partner. Your good mind and thoughtful ways combine with your many interests to make you an appealing companion. If you are a nonsmoker, 35 plus, and would like to meet an active, versatile, blond, blue-eyed Manhattanite, please write. NYM N124

Comments from subscribers.

We've enjoyed hearing from our subscribers. We'd like to share some of their unsolicited comments with you.

One woman said: "I've made so many new friends . . . I'm having more fun than I've had in years."

Another commented: "You must be very creative and progressive in your thinking."

One man noted: "I think the whole thing is phenomenal."

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PERSONALS YOU TALK TO

Do You Love Life, Laughter—And an adventurous spirit? Are you a good-looking, confident yet sensitive woman, 20-30? Then I'd like to get to know you. I'm a white male, 31, tall, athletic and attractive. A photojournalist by trade, passions include ballooning, skiing, aviation, motorcycling and travel. A candlelit dinner is my style but so is dinner at the diner, a boxing match or the ballet (modern), Led Zeppelin or Mozart, suit and tie or worn-out blue jeans. If curious, send a note, photo optional. NYM L173

Refreshing, Attractive, Bright—Warm, romantic, financially secure, 36, European lady, scientific and business background, seeking a new relationship with tall, Jewish, financially secure businessman or professional. I'm ready to explore all new horizons or stick to conventional travel, dancing, dining. Photo/phone. NYM C273

Initially Shy Jewish Male—43, 6'2", never married, not very experienced but sincere. Seeking similar single Jewish female, 25-39. Potentially interested in relationship. NYM L024

Down-To-Earth—Good-looking, sincere, funny man, 40, seeks woman, 30-45, to share movies, picnics, city life, autumn and romance. NYM J218

Nature Lover—Westchester Wasp, successful, handsome, 5'11", 160, 37. Likes tennis, hikes, birds, fishing, Nordic skiing, travel. Seeks pretty lady, 27-37. Photo. NYM C275

Gay Woman—Beautiful, blond, blue-eyed, glamorous, 32, successful, sophisticated Wasp. Loves art, theater, travel. Seeks same, secure professional to share all. Note/photo/phone. NYM C274

Ready To Meet?—An attractive, vibrant, professional gal seeks the companionship of an independent, personable, intelligent, Jewish male, 37-45. NYM C277

I'm Looking For A Smart Woman—I've just turned 51, looking for a woman in her 40's. Religion not important. Note and photo appreciated. NYM L016

Let The Good Times Roll—I'm an attractive, professional, Jewish, 26, 5'9", gray/green-eyed woman. I enjoy romantic evenings, long walks and talks, extensive travelling and filet mignon (but mostly cheeseburgers and popcorn). I seek an attractive, tall, well-built professional man, 27-31, who is affectionate, huggable and sincere and not afraid of the same in a woman. Recent photo, please. NYM D122

New Year's Resolution—Seek male counterpart for meaningful relationship. I am 35, attractive, Jewish, sincere, educated. Note/phone/photo. NYM J219

Introspective, Playful, Creative—Attractive 30's woman, seeks similar man with athletic body, quick mind and willing heart. NYM D126

Japanese Beauty—5'10", 28, Ivy lawyer. Former scientist (MS)/Ballerina. Seeks male intellectual 6' or Above, 25-38, for marriage. Photo. NYM N142

Tall, Handsome White Male—27, seeks attractive female with many interests, for a loving relationship. Note/photo/phone. NYM L180

Good-Looking Male, 40—With all requisite masculine virtues, seeks very shapely, Ivy League female for serious relationship. Photo appreciated. NYM L177

Successful, Handsome—35-year-old, single Jewish man seeks witty, pretty woman. Religion not important. What counts is chemistry. My life won't be a total success until you answer my ad with a note, photo and phone. NYM C313

European Scientist—(PhD) stranded in Hudson County, 33, 6'2", smoker, nonreligious, healthy, but more brains than muscles, incurable romantic, who likes good dinners, old movies, books, beauty, travelling. Looking for an intelligent, educated woman with an independent mind, mature enough to know that life is not as simple as we thought 20 years ago and still able to laugh about it, strong enough to be weak sometimes and ready to take a relationship as serious as it will become. NYM N137

My One And Only—Well-balanced guy, 36, 5'11", handsome, fit, playful professional with lots to offer, seeks a serious romance with a bright, stable, very pretty and fit, special gal. Note, phone. Photo optional. NYM C266

Athletic, Attractive, Artistic—33, 5'3", sandy-blond female seeks laughter, romance and honesty in attractive, athletic male, 29-40, for lasting relationship. Photo a must. NYM C292

Pretty, Classy, Unpredictable—Jewish lady, 35, new to singles scene, seeks secure professional male. NYM C276

Successful, Pretty Brunette—32, 5'8", slim, athletic, outgoing executive with top firm. Enjoys running, skiing, golf, tennis, travel. Seeks confident, intelligent, athletic male professional, 30-40, for serious relationship. Note/photo. NYM J213

Photo Optional—(Warm heart not). I'm into movies, theater, dining, country weekends, laughing, hugging and all things fun. I'm a nice guy, 39, attractive, 5'8", 150, Jewish, nonsmoker, financially okay and tired of pot luck. Looking for a nice lady, 28-42, with a trim body and adventurous spirit. NYM N016

I Am A 30-Year-Old Jewish Woman—Ivy-educated, media exec, great-looking, easygoing, politically active, great family, silly, kind. I'm looking for an extremely accomplished, highly educated, offbeat Jewish guy who is very attractive and caring... If you'd never answer one of these ads - not in a million years - go ahead, give it a try. Send me a long letter/photo/phone. Tell me a whole lot about yourself and I'll do the same before we meet. Strictly confidential - photo a must. Thanks! NYM L176

Witty, Good-Looking Asian-American—Male, 28, 5'8", Wall Street analyst, Ivy-educated, eclectic interests, athletic, sense of humor. Seeks bright, passionate, pretty, sincere woman, 24-32, who enjoys life. Someone to share romantic nights, opening nights, walks in starry nights. Note/phone/photo if possible. NYM L179

French-American Divorcee—Shapely, vivacious, sensuous, cultivated, youthful 50's. Seeks tallish, compatible, professional gentleman for steady companionship. Manhattan preferred. NYM C291

Computer Analyst—Male, 31, 6', slim, quiet. Enjoys movies, outdoors, animals, quiet times and more. Seeks cute, slim, loving, nonsmoking lady. Note/photo? NYM J215

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

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Handsome, Successful Business Owner—Intelligent, very young-looking early 40's, 6', honest with his feelings. Seeks a bright young lady, 20-32, who is beautiful or extremely attractive, very fit, very nice legs, who might enjoy being spoiled, doing some traveling. Reply with a photo will ensure response and be returned upon request. NYM R229

Objective: Baby—Professional man, 48, financially secure, wishes to help woman have and raise a child. Let's talk. NYM J066

Platonic Relationship—Friendship/companionship with woman, any age, desired by friendly Jewish male CPA, 36. Platonic marriage eventually possible, but please respond whether marriage-minded or not. Phone/photo. POB 020493, Staten Island, NY 10302-0007

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 628

BY MARY ANN MADDEN

SEN. TABER, GER.—Munich-born congressperson.

A R.N. OLD PALMER—geriatric nurse and cardsharp.

AL IBA, B.A.—recent graduate, University of Mustafa.

KITTY-CAR LISLE—hosiery material impervious to toys and pets.

PEARL DROPSTOOTH, POLISH—inept Middle European hygienist.

Above, familiar names redistributed and redefined. Competitors are invited to provide a definition for one familiar name (person or product) altered by repunctuation.

Results of Competition 625, in which you vere asked for the opening paragraph of an nterview.

Report: Yes, well. You seemed to have so nuch to say during study period. Can you ot contribute to the class discussion? Bivens inkard, sit down at once. Perhaps Mary tone will bring that object to the front of the oom so we can all enjoy the joke? Very ood, Mary. Now, you may all be excused, xcept John Dean, who has lost his moral ompass. Good-bye, children. And remem-er: A summer spent in idle play will be a ummer thrown away.

irst Prizes of two-year subscriptions to New York" to:

breathe more deeply in his presence—an nconscious effort to compare the distance a reath inhaled must travel. Through my ose, a bare millimeter; through his, who nows how far? He looks warmly into my yes. Returning his gaze is not simple. I can-ot conceal my focus on that amazing central eature of his face. He is not embarrassed. Would you like to go over the letters first?" e smiles. So French.

Kitty G. Brown, Akron, Ohio

just couldn't stop staring at his hair. At an age hen most men are losing theirs, Phil seems to e growing more. It's so thick, so gray, it looks ke a possum is dead on his head.

Steve Walters, Moreland Hills, Ohio

unner-up Prizes of one-year subscriptions “New York” to:

sudden breeze flutters the damask curtains anking the open window, scattering the ontents of the small casket reposing on the rnately carved oak table squarely centered the stately mansion's sober library. Like a y white mouse chasing moths, the reclusive oetess skips and scurries about, retrieving er precious scraps of paper, each inscribed ith one of her cryptic verses.

Ellen Burr, Truro, Mass.

dmittedly, I was nervous for my interview ith the great recluse. I thought I'd go in a ttle hard, so I said, "Jerry, was the tragic aracter of Seymour drawn from a star-ossed member of your own family?" His outh pursed and his eyes became hooded and unblinking. He slowly rose and padded out of the room on his ill-fitting flip-flops. I got the feeling he wasn't coming back.

Richard Burke, Ho-Ho-Kus, N.J.

And Honorable Mention to:

Although it's been fourteen years since her daddy abdicated, she still has a touch of the princess about her. She offers us tea and cookies one recent afternoon. Still perky, still blonde, she looks about twenty-five and change. And she's unchanged: "I would never be host of *Saturday Night Live* or write a novel about my family," she avers. We believe her. Her new book, *Tricia's Needlepoint*, is every bit as uncontroversial as she.

Jan Leary, Chicago, Ill.

We are standing here on the dock in Nantucket bringing you the details of this terrible tragedy. The *Pequod* is lost; gone is her captain, Ahab, gone the rest of the crew. As we understand it, this is the only known survivor. Your name, sir?

Len Wehrle, Hackensack, N.J.

Sometimes it isn't easy being the second wife, especially when the first has such a reputation for beauty, wit, and charm. The second wife often suffers by comparison, feeling inadequate, nondescript, easily forgotten. I thought about the Second-Wife Syndrome as I drove toward Manderley to interview what's-her-name.

Stephanie Walters, Moreland Hills, Ohio

He has an avowed passion for Italian women and Italian food, the latter of which was evident from the stretch of his tan tunic around the midsection. We asked about the derivation of "Il Duce," and his reply showed the strong influence of Hollywood on his persona. With typical bravado, the answer was "John Wayne."

John Blumenthal, Rye, N.Y.

The hotel room is littered with beer cans. Unconcerned with his celebrity, he sprawls in a chair and motions for us to sit. He flashes that big grin, pulls the tab on yet another beer, and offers us one. "We're here," we begin, "to find out about the rumor." "Which one?" he asks. "That you're not shooting *Crocodile* III because he's going to die." "No, myte," he grins, "we started shooting yesterdye."

Marcia S. De Fren, Rockville Ctr., N.Y.

His size, startling at first, soon loses its power to terrify. He gazes at the apex of the Empire State Building. A huge, hairy finger brushes the suspicion of a tear from one black eye. He is awash in memory. A long moment. Slowly—sadly—the giant head moves from side to side.

David Chasman, Beverly Hills, Calif.

The bathrobe, burned through with holes from pipe ash, and the frayed pajamas speak volumes. His quaking hand seems empty without the ubiquitous cola drink, from which he now abstains. In clipped tones, he would have us know that his opus was meant to be a big happy family but that most of the stories we've heard are true also.

Al Campagnolo, Eastchester, N.Y.

Dressed like a jumble sale, she wears a ring through her nose, causes chaos on the set, poses nude at the drop of a lens cap, and assures us that she is "nothing like Denise Huxtable." Somehow, we could tell.

Peter Scott, Solon, Ohio

His neck disappears into his hunched shoulders. The red of his hair is no color known to man. Yet we have just seen his one-man show. "Hello, you're looking well, but then, I don't know you. Maybe you look better, maybe you look worse. We're not related, so what does it matter?"

similarly: Selma Ellis, Glenview, Ill.;
Irene Tytik, Aspen, Col.

If his responses seemed flat, that was only fitting. His manner was subdued, a marked contrast to his manic onscreen persona. A whirlwind schedule of product endorsements had left him a little weary; a lonely childhood had left him a little sad. "I really didn't have friends when I was growing up. People made fun of me—even of my speech. . . . "

Cary Frumess, Queens

The Democratic candidate for vice-president of the United States graciously ushered me into his office and motioned me to be seated at a large beige armchair. "Before we begin," he said with just a trace of a drawl, "I'm aware that to many American people I am not a household word. But that's also what they said about Spiro Agnew."

Claire Bazinet, Queens

"I'm here to interview the director of C Span."
"Oh, sure. He's on the phone. Take a seat. Coffee?"
"Yeah, thanks."
"Cream and sugar?"
"Black, please."
"Here you go."
"Thanks."
"Mmmmmm. Good coffee."
"Mocha java. Decaf, believe it or not."
"Wow."
"Yeah. Let me see if he's free yet."
"Thanks."
"That interviewer is here . . . yeah . . . okay . . . the mocha java? Balducci's, I think . . . yeah, okay. You can go in now."

James W. Penha, Tai Tam, Hong Kong

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As I was led into his cell, he sat up, rearranging the folds of his toga. He beckoned me forward and I noted the dark shadows beneath his eyes. I could hear the faint sound of weeping outside. "Do not lose heart," I said. "Are philosophers to be immortal?" he responded.

June Taubman, N.Y.C.

The famous eyebrows flutter like lashes. Do we detect a hint of Grecian Formula? The lack of charisma is only equaled by the lack of imagination. He wants to be the leader of the most powerful nation. He wants to build another Camelot, but to this reporter, it looks more like the house of Snoopy.

Patricia O. Simmons, Oldsmar, Fla.

I am ushered into a large tent. He is standing at a table, filled with open maps, surrounded by his aides-de-camp. My wax and stylus are ready. The conqueror of Gaul turns to me, nods, and says, "I am busy—you have X minutes. . . ."

Pericles Crystal, Scarsdale, N.Y.
sp. ment.: Jay Tischenkel, Miami, Fla.

He'd come a long way. . . . Still handsome and trim in his designer gear, he greeted me at the door to his palatial home, extending his right hand while holding a phone in his left hand, its receiver cradled between his shoulder and ear.

Sal Rosa, N.Y.C.

They told me I'd find him in West Egg. . . .

Sharon Groewa, Solon, Ohio

Devastatingly handsome, he lounged and yawned while charming me shamelessly. His sensuousness thrilled me. Those lips! They obviously meant business. His costume—basic black and flowing! Though tired from an extended night out, he graciously kept our early-morning appointment for an interview. As he yawned with increasing frequency (hopefully not due to my presence), I tried to rush the interview. "What," I began, "do you usually do on a beautiful day like this?"

Hattie Thrasher, N.Y.C.

I had forgotten—hadn't we all—his steeled mind and the ability, honed by fourteen years of experience, to explain cogently domestic and foreign policy; a welcome relief from the acting actor president. For a moment I thought he had matured into an éminence gris, until he said, "You know there's nothing on the books that says I couldn't run as Bush's vice-president."

Allyn Freeman, N.Y.C.

He looks like a mannequin with mustache and toupee. She looks like a Barbie doll. And I look like a fool, hiding in these bushes with my camera. Today is their long-awaited wedding, and I have to cover it. Inquiring minds want to know. Will she give him the child he so publicly wants? Will he give her parts in all his pictures? Will my editor give me better assignments?

Stuart Scott, Solon, Ohio

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 628, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by September 23. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 31 issue. Out-of-town postmarks are given three days' grace. ■

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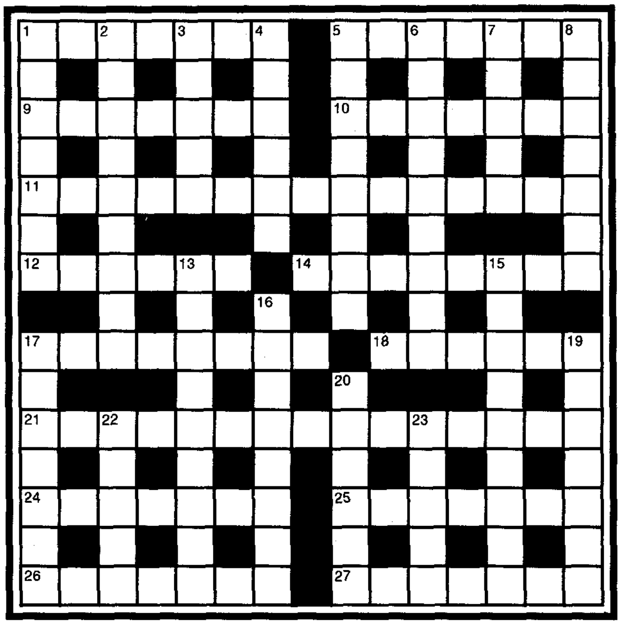
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across
1 Standard note retained by the Civil Service unchanged. (7)
5 Beam if Matron's about! (7)
9 Work iron, but treat wrongly. (7)
10 The man who loves setting a medico right first. (7)
11 They're explosive—haven't got what it takes to make a hit. (5, 10)
12 The painter is into fruit. (6)
14 Establish no gear is necessary. (8)
17 Some girls in love get a tender look and grow passive. (8)
18 An agency not favoured by extremists. (6)
21 A blooming fight follows after a bet is made! (6, 2, 7)
24 Play years on end as a hunter becoming the hunted. (7)
25 A private picture—gallery causing disquiet. (7)
26 Plainly there's nothing green left by the end of July. (7)
27 Action about deposit should be postponed. (7)



Down
1 Drinking-place for showoffs? (4-3)
2 A very quiet area of London that's most attractive. (9)
3 Argue a point before the summit. (5)
4 Many an ordinary seaman, an experienced sailor, will play a leading role. (2-4)
5 When given to some flowering plants they turn brown. (8)
6 Hate a man to be fluttering around one. (9)
7 Smart road in the German capital. (5)
8 The artist's dull—without craft, that is. (7)
13 Get in (order) make-up, etc., mind. (9)
15 Schedule—in time trains will follow it! (9)
16 Broke, yet ran to a legal adviser. (8)
17 The music man's shaky. (7)
19 Land in absurd situation when set wrong. (7)
20 Fearful outcome of a feminine assault. (6)
22 A charge—an article's to be written about it. (5)
23 Lie or go to the dogs in college. (5)

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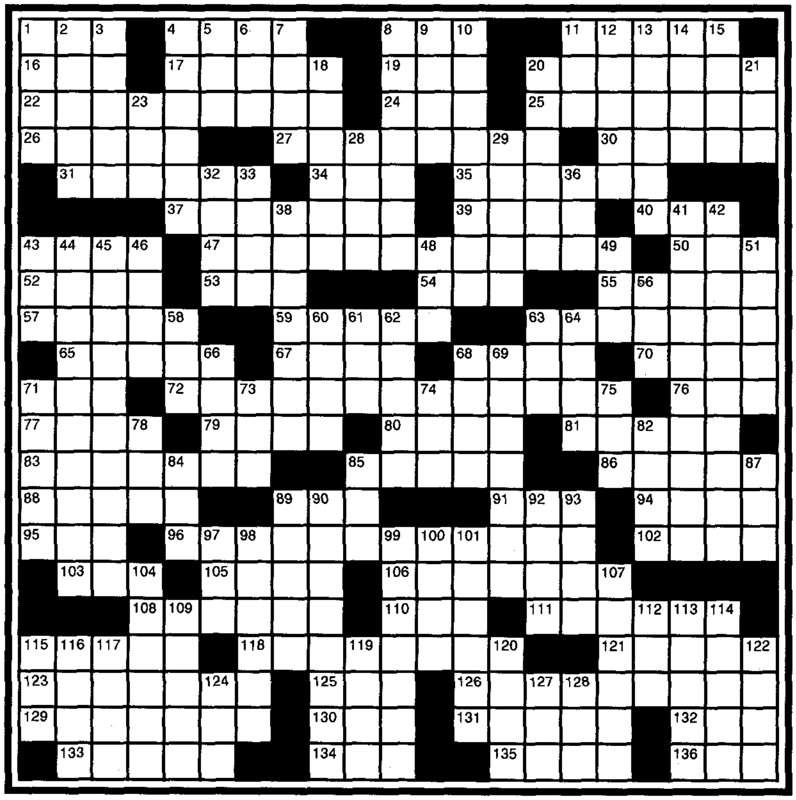
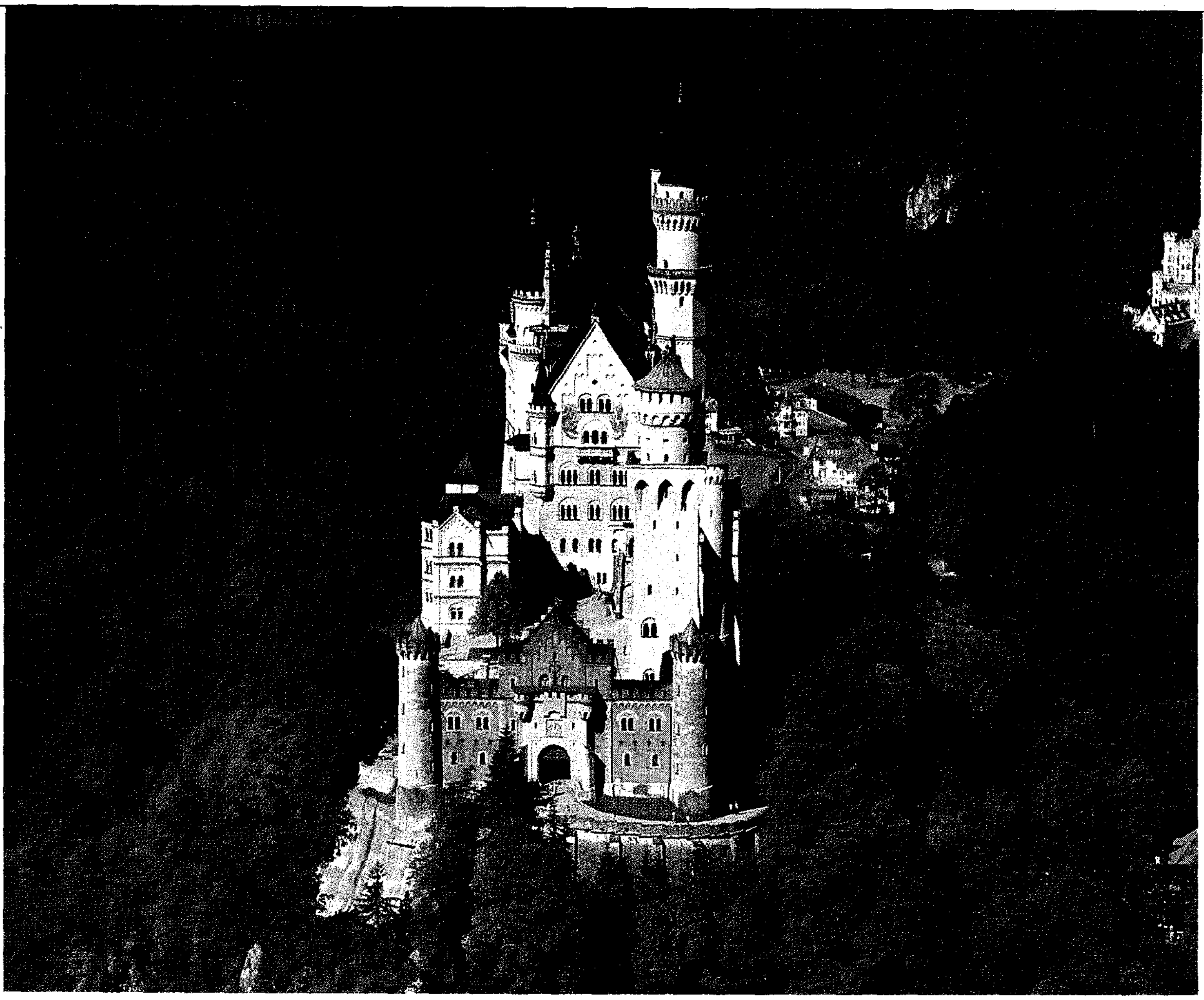
‘OLYMPICS TRIVIA’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

Across
1 Koch namesakes
4 King Kong's kin
8 Katy follower
11 "A man, ——, a canal, Panama" (palindrome)
16 —— culpa
17 Disables
19 Morn's opposite
20 "Since before Noah was ——": Shak.
22 Olympics site, 1964 and 1976
24 The piper's son
25 Reportage, 1956
26 Knot again
27 Stop gradually
30 Virginia willows
31 First-time sport, 1904
34 Sunburn aftermath
35 Wrinkle
37 Torture
39 Right: comb. form
40 U.K. award
43 Partner of ready and willing
47 Pentathlon contestant, 1912
50 Grand —— Opry
52 Goats' conversation
53 Be the proprietor
54 Lefts' opps.
55 Joint on a door
57 "—— no questions . . ."
59 Apt to overturn
63 Sylvia Plath novel, with "The"
65 Ships' centerboards
67 Olympics site, 1952
68 Planter's input
70 H. H. Munro's pen name
71 Vim
72 Winner, 1984
76 Landscaper's tool
77 ETO battle town
79 Wings for Caesar's bird
80 Olympics site, 1960
81 Runner Coe, e.g.
83 Downgraders
85 Up and about
86 "Life —— Beautiful"
88 Spiked the punch
89 Ology
91 Firsthand
94 Papal name
95 Half MMCII
96 Innovation, 1920
102 Favorites
103 Some Parl. members
105 Loyalty, to Burns
106 Provide rehabilitation
108 Russian lake
110 Hall of Famer Mel
111 Less fresh
115 Trojan War epic
118 Figure of speech
121 Richards of tennis
123 Olympics award, 1896
125 Faucet
126 U.S. gold, 1948
129 Losing contestant
130 Before: poetic
131 Silly
132 Word with fink
133 Volumes
134 Carrot top's nickname
135 Figure-skating feat
136 Needle opening

Down
1 Arab prince
2 Star in Cygnus
3 —— Domingo
4 Even though
5 Golf norm
6 Ostrich look-alike
7 Religious offshoot
8 Cold War truce
9 Actor Novello
10 Certain partisan voter
11 "Do —— say . . ."
12 Olympics site, 1900 and 1924
13 In the phone book
14 Bonn oldster
15 Part of N.B.
18 Winner Heiss, e.g.
20 Act as an influence
21 Holiday vans: abbr.
23 Kind of pack or shooter
28 Hunger indication
29 Feels worrisome
32 Aborted takeoff
33 Got taller
36 From —— Z
38 Guitarist Carlos
41 Winner, 1928
42 Winner, 1972
43 Physicians' org.
44 First-time sport, 1936
45 Olympics site, 1932 and 1980
46 Salinger girl
48 Use a crowbar
49 Stanley Cup assn.
51 Spooky
56 They: Fr.
58 Tall shade tree
60 Capri, for one
61 Abbr. for Arafat
62 Rains cats and dogs
63 Ante up
64 Esau's land
66 Germany's coal basin
68 Round before the final
69 Everlasting
71 Biblical song
73 Literary monogram
74 Decompose
75 Central Am. trouble spot
78 Simple sugar
82 Norse nomad
84 Ancient Tokyo
85 "What a good boy —— !"
87 Lisper's problem
89 Mirror sight
90 Besprinkle
92 Greek vowels
93 Least bit
97 Atty.'s degree
98 G. & S. guardsman
99 Cut off the ends
100 Fourth man
101 Eight-armed creatures
104 One of Killy's three golds, 1968
107 Comics Captain
109 Dote on
112 Pastureland
113 Acclimate: var.
114 First-time race, 1908
115 Eddie Cantor's wife
116 Sprightly cadence
117 —— facto
119 Berne's river
120 Jaffe or Barrett
122 Feminine suffix
124 Kettle and Bell
127 Not strict
128 Vane letters



Solutions to last week's puzzles appear on page 120.



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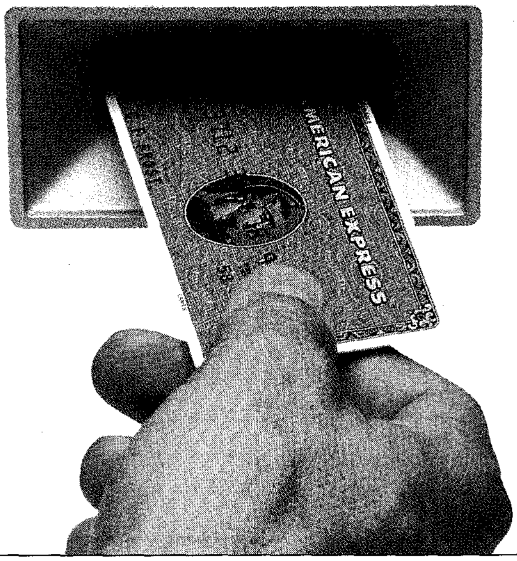

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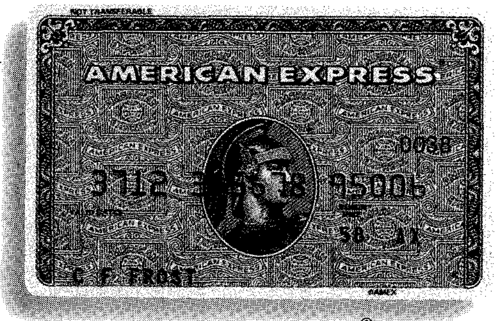

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